

FREEDOM OF INFORMATION AND PRIVACY ACTS

**SUBJECT: COMMUNIST INFILTRATION-MOTION
PICTURE INDUSTRY(COMPIC) (EXCERPTS)**

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FEDERAL BUREAU OF INVESTIGATION

COMMUNIST INFILTRATION

OF

MOTION PICTURE INDUSTRY

(Up to date as of May 24, 1947)

Copy to

ENCLOSURE

100-111774-157X1

The Director

May 27, 1947

D. M. Ladd

**COMMUNIST INFILTRATION OF THE
MOTION PICTURE INDUSTRY
INTERNAL SECURITY (C)
(Running Memorandum)**

There is submitted herewith the running memorandum concerning Communist infiltration of the motion picture industry which has been brought up to date as of May 24, 1947. The material discussed is divided into separate sections as follows:

- I Communist Infiltration of Labor Groups
- II Communist Infiltration of Intellectual Groups
- III Communist Party Members in Hollywood
- IV Communist Influence in Current Motion Pictures
- V Soviet Activities in Hollywood
- VI Communist Infiltration of RKO Studios
- VII Investigation of Communist Activity in the Motion Picture Industry
by the Committee on Un-American Activities, House of Representatives
- VIII Miscellaneous

The new material added to bring this running memorandum up to date will be found in the following sections;

- Section I, page 71
- Section II, pages 119 through 121
- Section VII, pages 18 through 24
- Section VIII, pages 2 through 9

Of the new material added, probably the most significant will be found in Section VII which pertains to the activities of the Un-American Activities Committee during their recent visit to the movie colony in Hollywood at which time various representatives of the motion picture industry appeared as witnesses. Also of interest is the interview had by the Los Angeles Office with [REDACTED] During this interview, [REDACTED] offered [REDACTED] services as a source of information concerning Communist activities in Hollywood and explained her connections with Communist front groups as being due to her curiosity and interest in finding out about these various groups as well as the individuals connected with them.

These activities are being closely followed and all new information received in this regard will be incorporated into the running memorandum once each quarter, in order that you may be currently advised with respect to this situation.

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Hendon _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Tele. Room _____
Mr. Nease _____
Miss Gandy _____

October 13, 1944

COMMUNIST INFILTRATION OF
THE MOTION PICTURE INDUSTRY

INTRODUCTORY BACKGROUND

The majority of the information concerning Communist infiltration of the motion picture industry has been supplied by [redacted] who is Los Angeles Confidential Informant [redacted]. This informant has been associated with the motion picture industry for many years. He is a member of several labor organizations which are active in the industry and is thoroughly familiar with the background of the labor organizations in that field. He was a member of the Communist Party for [redacted].

[redacted] The informant is quite familiar with the Communist key figures in the Hollywood area and is able to obtain information concerning Communist activities in this industry.

This source has advised that prior to 1933 the Communist international with headquarters in Moscow, Russia, had not realized the possibilities of the motion picture as a propaganda medium. About this time the talking picture was perfected and the Soviet Union with its world-wide staff of propagandists seized the lead in adapting the motion picture for propaganda purposes throughout the world. Delegations of Russians came to Hollywood to study the American cinema.

In 1935 a "directive" was issued by the top structure of the Communist Party in the United States that there must be an intensive concentration on Hollywood and the motion picture industry. The directive stated that Communists must try to capture the labor unions, for if this could be done, they could exert much influence in the nature and type of pictures produced and thus help the Soviet cause. This directive also emphasized that at the same time work must be done among the cultural groups, writers, artists, actors, actresses, and others to enlist their assistance toward the Communist cause. The direct and indirect influence of the Communist Party of the United States on the motion picture industry in Hollywood and on all those subsidiary interests connected with that industry has been one of steady development over a period of the past ten years. During this time the motion picture industry has been considered by the Communist Party as the principal medium of propaganda for the Communist Party ideas. Consequently, the Communist Party concentrated on a program of penetration of the industry by its members. This concentration on Hollywood has been most intense.

It has been reported that as a part of the program to penetrate the motion picture industry, the Communist Party considered the importation of known Communists and persons subject to Communist influence as of great significance. A large percentage of such individuals brought into Hollywood from 1935 to 1944 and given employment are refugees who came from European countries following the rise of Nazism in Europe. They have been put in responsible

positions, mostly in the fields of writing and directing, and the majority of them are reported since arriving to have shown sympathy with the Communist and to associate with individuals who are known to be Communists. As a result of this situation, it is reported that Hollywood is being Europeanized to a startling extent.

Since the entry of the United States into the war and the cooperation of the motion picture industry with governmental agencies for propaganda purposes, Communist penetration has been extremely effective. There have been two lines of attack. One was to seek control over the workers in the studios using the trade unions as the base, the other was to seek control over the so-called intellectual and creative fields and thus determine the type of propaganda to be injected into the motion picture.

For the purpose of this memorandum, the material discussed will be divided as follows:

- I. Communist Infiltration of Labor Groups.
- II. Communist Infiltration of Intellectual Groups.
- III. Communist Party Membership in Hollywood.
- IV. Communist Influence in Current Motion Pictures.
- V. Soviet Activity in Hollywood.
- VI. Communist Infiltration of R.K.O. Studios

In connection with items I and II, this memorandum will set forth some historical and background detail which it is believed will be of assistance in understanding the current situation.

As of June, 1944 a survey made of Communist members in various fields of activity in the motion picture industry indicates the following data concerning members of the Communist Party or Communist front groups in the industry:

Directors and Producers — Among this group there are nine known Communist Party members and fifteen members of one or more Communist Party front groups. Herbert Biberman, a director, is probably the outstanding Communist Party member in this field. Lewis Milestone, director of "North Star" and "Mission to Moscow," although not definitely known to be a Communist Party member, is Russian born and has been active in numerous Communist Party front groups for the past ten years.

Writers — There are 56 known Communist Party members among the writers employed at the various motion picture studios. The outstanding figure in the writers group is John Howard Lawson, a known Communist Party member, who has great influence in the Hollywood field.

Actors — Five actors and actresses are reported to be known members of the Communist Party in Hollywood. Twenty-four others are members of Communist Party front groups. Among the known Communist Party members, Gale Sondergaard, Lionel Stander and Lucille Ball are the most prominent. Those belonging to Communist Party front groups include James Cagney, Ida Lupino, Franchot Tone, Walter Huston and John Garfield.

Labor — Twelve prominent labor leaders in various Hollywood unions have been identified as members of the Communist Party. It is known that a number of the "rank and file" members of the various Hollywood unions are also members of the Communist Party. Herbert K. Sorrell, known Communist Party member, is the leading labor figure in the motion picture industry. As head of the Conference of Studio Unions, he is the chief liaison man between labor and the Motion Picture Producers Association.

Miscellaneous — In a group of miscellaneous individuals who are associated in varying capacities with the motion picture industry a survey disclosed there are 21 known members of the Communist Party. This group includes lawyers, technicians, readers and persons in the publicity field. In this group it should be noted that Donald Key King, Publicity Director for the Warner Brothers Studio, has been identified as a member of Branch K, Northwest Section, Los Angeles County Communist Party.

April 27, 1944

I. COMMUNIST INFILTRATION OF LABOR GROUPS

Information has been received that approximately in 1934 the Communist Party realizing the propaganda possibilities in the motion picture field decided to move into the motion picture industry. In the spring of 1935 direct orders are reported to have come down in mimeographed form from the top structure of the Communist Party to all units in the Los Angeles section that there must be an intense concentration on Hollywood and the motion picture industry. This directive is said to have emphasized the fact that the Communists must try to capture the labor unions and pointed out that if this could be done the unions could be of much service in influencing the type of pictures produced and thus serve the Soviet cause.

In the early days of the motion picture industry, that is from approximately 1910 to 1930, there was no consistency in the labor organizational setup. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE). This was an autonomous group of local labor unions identified with the American Federation of Labor. The IATSE jurisdiction was recognized as the only union organization in Hollywood for some years. However, on two occasions in 1921 and 1933, respectively, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken as a result of members of outside unions entering the field as strike breakers. As a result of the unsuccessful strikes, a very chaotic condition existed in the labor field at Hollywood in approximately 1933 and many of the workers had lost confidence in the A.F. of L. As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union, created in January 1934.

Motion Picture Workers Industrial Union, MPWIU

The Motion Picture Workers Industrial Union was an independent group completely under the control of the Communist elements and taking orders from the local functionary of the Communist Party. It will be recalled that this was in accord with the Communist Party line at that period which advocated the creation of separate unions by the Communist Party. Most of these separate unions were affiliated with the Trade Union Unity League, which, in turn, was a branch of the International of Red Labor Unions, with headquarters in Moscow. However, the MPWIU was not affiliated with the Trade Union Unity League, although it was under the control and domination of the Communist Party. Demands were made on the organizer of this union by the section secretary of the Communist Party and the Communist Party organizer in Southern California to force the union to affiliate with the TUUL. However, it declined to do so, chiefly because of the position taken by the union organizer, H. G. Wolfe. It continued to function as an independent union.

Numerous Communist Party members, according to Confidential Informant [redacted] were active in the affairs of this union, chiefly among whom were Helmer Bergman, Don [redacted] Rudolf Kohl, Boris Goldblatt and Sam Goldblatt.

In the short time between the creation of this Union in January, 1934, and April, 1935, it had taken in a large number of members and was well on the way to becoming the leading union in Hollywood. However, in April, 1935, instructions were sent out by the Central Committee of the Communist Party that the Party line had changed and that all independent unions were to be liquidated and their members sent into the A.F. of L. unions with the object of capturing the A.F. of L. This policy was followed by the MPWIU. A short time after the change in Party line the Communists in the Union began to desert and go over into the various A.F. of L. locals. At this time these A.F. of L. locals were mere shells which in many cases existed in name only. As a result of the Communist Party directive, the MPWIU gradually went out of existence and in February, 1936 it was officially dissolved.

At about this time the CIO was being organized by John L. Lewis. Several attempts are reported to have been made on the part of Lewis and other CIO figures to organize in the motion picture field. However, they have never been successful and at the present time there are no CIO unions in the motion picture industry. There are approximately 39 labor organizations of various sorts in the industry. Some of these are affiliated with the A.F. of L. and the balance are independent unions. [redacted]

Conference of Studio Unions

Herbert K. Sorrell, president of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators and Paper Hangers of America, A.F. of L, soon became the leader of the newly activated A.F. of L. unions. Sorrell has been identified as a former member of the Communist Party in Hollywood, California. He soon became the leader of the Communist factions in the Hollywood unions. Sorrell developed favorable relations with Pat Casey, labor representative for the Motion Picture Producers Association. Casey is an \$80,000 per year executive employed by the MPPA to handle labor relations. He is definitely not a Communist, but apparently finds it easy to do business with Sorrell. As a result, Sorrell has become probably the leading figure in the Hollywood labor movement.

After Sorrell had developed the leaders of a number of locals, which had strong Communist factions in them, his next move was to set up an organization which would tie all the locals into one body under his domination. This body was known as the Conference of Studio Unions.

The Conference of Studio Unions is a small compact group of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry, which has been taken over and is now under control

of the Communist Party operating through its members in those unions which have captured key positions. In reality the Conference of Studio Unions is the organization set up to act as the control and steering committee to coordinate and direct Communist activities looking toward taking over all studio workers and their unions into the Communist Party orbit. The following six locals are affiliated with the Conference of Studio Unions:

Studio Painters Local 644 of the International Brotherhood of Painters, Decorators and Paper Hangers of America.

Laboratory Technicians Local 683 of the International Alliance of Theatrical Stage Employees.

Screen Office Employees Guild, an affiliate of Studio Painters Local 644 above.

Screen Set Designers Guild, an affiliate of Studio Painters Local 644 above.

Studio Machinists Local 1185 of the International Association of Machinists, A.F. of L.

The membership of the above groups is approximately 8,000. The Conference of Studio Unions is governed by a president, chairman, vice chairman and secretary-treasurer. Each union body affiliated is represented by not more than three delegates, one of whom must be the business representative. Herbert K. Sorrell is President. Norval D. Crutcher, a former member of the Communist Party, is Chairman. D. T. Wayne, Vice Chairman and Russell L. McKnight, Secretary-Treasurer, are not known to be Communist Party members, but are reported to be connected with numerous Communist front organizations and to give every indication of being dominated and controlled by the Communist Party.

Due to the importance of the unions affiliated with the Conference of Studio Unions, brief descriptive data concerning each is being set forth below.

Studio Painters Local 644

This union is made up chiefly of painters who were members of the Communist dominated MPWIU and who, on direct orders of the Communist Party, deserted that union in 1935 to take over Local 644 of the A.F. of L. Herbert K. Sorrell is president of this union.

Laboratory Technicians Local 683

This union is affiliated with the IATSE. It has jurisdiction and control of a narrow but very important field, that of the employees who handle developing and processing of film. It has been said to be the contention of

the Communist Party that if it could control the workers in this Department, the industry would be at their mercy. This union is reported to have consistently followed the Communist Party line and to have passed resolutions in accordance with the Communist Party program. Russell L. McKnight, mentioned above, is president of the union. Norval Crutcher, also mentioned above as a former Communist Party member, is secretary-treasurer.

Screen Office Employees Guild

This union was originally organized as an independent union in about 1937. After being in existence some three or four years, it came under the influence of Sorrell and in 1941 it was issued a charter by Local 644, A.F. of L. Studio Painters. It has jurisdiction over all clerical workers and secretaries in the Hollywood studios, although the A.F. of L. has a regularly established Office Workers Union in the Los Angeles area where these workers rightfully belong. It is said that the reason for the affiliation of this "white collar" group with the A.F. of L. Painters is the preference of its Communist leadership for Sorrell over affiliation with regular A.F. of L. office workers unions.

As of November, 1943, it was reported that the SOEG was preparing a drive to organize the motion picture industry 100 per cent prior to the establishment by the A.F. of L. of an international union for white collar workers. It was reported that a special organizer, Min Selvin, a known Communist Party member, would work in close cooperation with Glen Pratt, business representative, in this organizational campaign.

Confidential informants have advised that the Communist Party took a great interest in this campaign and that a number of known Communist Party members were engaged in assisting it. From the information reported, it appears that the Communist Party will endeavor to gain control of any proposed A.F. of L. union local for white collar employees.

Screen Cartoonists Guild Local 852

This guild has jurisdiction over cartoonists, sketch artists and animators engaged in making animated cartoons in the motion picture industry. It was originally organized as an independent group, but came under the influence of Sorrell and in 1941 was issued a charter by Local 644 of the Studio Painters and is therefore now affiliated with the A.F. of L. It is reported that this guild as a body has consistently followed the Communist Party line and has passed parallel resolutions to those of the other unions affiliated with the Conference of Studio Unions.

Screen Set Designers Guild

This union has jurisdiction over set designers, draftsmen and illustrators who until approximately 1939 had been unorganized. In the fall

of 1941, the guild became affiliated with Painters Union Local 644 and thus came under the influence of Sorrell. The officers of this guild are not known to be Communist Party members, although a member of the Executive Board is so identified. The union is reported to have followed consistently the Communist Party line.

Studio Machinists Local 1185

The members of this union are highly skilled mechanics engaged mostly in building and servicing motion picture cameras and other high precision work of similar character. This union came into existence as a direct result of the break-up of the MPWIU. It is reported to have taken in the entire crew of machinists then engaged in the experimental plant of Technicolor Corporation. The union is represented in the Conference of Studio Unions by T. D. Wayne, who is said to be under the complete domination of the Communist Party and of Herbert K. Sorrell.

Hollywood Guild Council

The guilds making up the Hollywood Guild Council are the bargaining agencies for what are known as the "cultural groups, writers, artists, directors, readers and publicists." These guilds, although not affiliated with the A.F. of L. or any other labor group, are the bargaining agencies for their members. It should be noted that as in the case of writers, directors and art directors, the matter of salaries is an individual matter. These guilds in their bargaining negotiations deal with such matters as working conditions, screen credits, etc. It is reported that the Communist element had not been successful in their efforts to function within the IATSE. They, therefore, are reported to have set up another organization outside the A.F. of L. and thus created the Hollywood Guild Council. The following so-called "cultural groups" are affiliated with the Hollywood Guild Council:

- Screen Writers Guild
- Screen Directors Guild
- Screen Publicists Guild
- Screen Readers Guild
- Screen Actors Guild

At the outset the Screen Office Employees Guild and the Screen Cartoonists Guild were also affiliated with this Council, but they later withdrew to affiliate with the Conference of Studio Unions.

The reported purpose of the Hollywood Guild Council was to afford a base of operations to carry on Communist propaganda and keep alive the attempt to penetrate the other unions. The Communists reportedly have attempted to draw into the Council many of the A.F. of L. locals, but have

been successful. Their activities are said to have been confined to these various guilds, which have always been more or less subject to Communist infiltration. [REDACTED]

Screen Writers Guild

The leading group in the Hollywood Guild Council and the one which is said to have practically controlled this organization, was the Screen Writers Guild. It was organized in 1934 as the first union group in the cultural field and is said to have come under Communist domination almost at the outset. It was organized by a group of writers who were the members of the John Reed Club of Hollywood, a Communist front organization that later became the Hollywood chapter of the League of American Writers. Prominent among the group of original organizers were the following: Howard Lawson, Samuel Ornitz, Dudley Nichols, Guy Endore and Harry Carlisle. All of these persons according to Confidential Informant [REDACTED] have long records of Communist activity.

This guild has been Communist dominated from its inception and has included many known members of the Communist Party. At its election in November, 1943, the vice president, treasurer and eight members of its Executive Board were definitely identified as Communist Party members by informants. A number of other officers and members, although not definitely identified as Communist Party members, are said to be under the influence of the Communist Party. [REDACTED]

Screen Directors Guild

This guild was organized in February, 1936, for the purpose as stated at that time to bring the directors of motion pictures in the line with other labor unions in the industry. The organizing is said to have been done by a small group of motion picture directors who professed the "progressive position" and who maintained in a broad sense that the motion picture should carry a social or political message rather than being what they claimed it was at the time, merely an "escape mechanism" for the masses. The Screen Directors Guild is in no sense strictly a bargaining labor union. Its principal reason for existence is said to be ideological in that it will assist in the production of motion pictures sympathetic to the cause of Communism and the political economy of Russia. Among those composing the original small group were King Vidor, Lewis Milestone, Frank Tuttle, Frank Borzage, Howard Hawks, Ruben Mamoulian and Gregory LaCava. Its present officers are not known to be members of the Communist Party, but it includes in its membership individuals such as Frank Tuttle, Jay Leyda, Herbert Biberman, Herbert Kline, who are reported to be Communist Party members, and others such as Orson Welles, Herman Shumlin, Lewis Milestone, Joris Ivens and Dudley Nichols, who have been active in the affairs of numerous Communist Party front organizations such as the American Peace Mobilization, the Harry Bridges Defense Committee, and similar organizations. [REDACTED]

Screen Publicists Guild

This guild is composed of individuals engaged in motion picture publicity work. Although its officers have not been identified with the Communist Party, the organization as a body is reported to have affiliated itself with Communist inspired groups, including Labor's Unity for Victory Committee, Hollywood Writers Mobilization for Defense, League of American Writers and the Hollywood Canteen. [REDACTED]

Screen Readers Guild

This guild is not strictly a labor group since it is composed of individuals employed at various studios whose duties are to read books, magazines and published material and make synopses from which stories or scenes may be adapted to the motion pictures. It is said that the readers consider themselves potential writers and that their ambitions lie in that direction. This union is reported to be influenced to a large extent and dominated by the Screen Writers Guild. [REDACTED]

Screen Actors Guild

This guild has included a number of prominent actors in the Hollywood area. A number of the individuals have supported and taken part in Communist front organizations according to Confidential Informant [REDACTED] including Helen Gahagan (Helen Gahagan Douglas), Frances Farmer, John Garfield (correct name Jake Garfinkel), Gale Sondergaard, Lionel Stander and Frederic March. Current officers for the year 1944 include James Cagney, President; George Murphy, Vice President, and a number of other well known actors. John Garfield, Lionel Stander, Frederic March, and James Cagney have been identified by [REDACTED] as former members of the Communist Party. Gale Sondergaard through a highly confidential technique employed by agents of the Los Angeles Field Division has been identified as a member of the Communist Party. [REDACTED]

Miscellaneous A. F. of L. Local Unions

Information has been received that there are a number of other local A. F. of L. unions and IATSE unions engaged in the labor field in Hollywood. However, it is reported that there is no great Communist infiltration of these groups and they may be divided roughly into two categories, namely, that in which there are a number of Communist Party members and in which the locals are to a certain extent subject to Communist infiltration, and second, that in which there are a number of anti-Communists and in which the Communist influence is at a minimum.

In February, 1944, information was received that a number of the independent unions have embarked on a Communist inspired campaign to enter the A. F. of L. for the purpose of throwing their weight and influence toward attaining Communist control of the A. F. of L. structure in Southern California. Among the unions which are occasionally subject to Communist control, is the American Federation of Musicians Local 47, whose president is J. K. (Spike) Wallace, who is reportedly dominated by the Communist Party. [REDACTED]

Motion Picture Labor Committee
for Political Action

In September, 1943, a Motion Picture Labor Committee for Political Action was set up in line with the current movement toward the formation of a political arm by labor groups. This group reportedly was organized by individuals from unions associated with the Conference of Studio Unions and it appears to be strongly Communist dominated. It is said that while the organization operates in the name of the A.F. of L., in reality the Hollywood unit is under the control of the Communist forces. This is said to be consistent with the current nationwide program of the Communist Party to take part in political organizations and place in office those persons who are favorable to the Communist position. The organization is affiliated with such reported Communist front groups as the Peoples Educational Center, the Fifteenth Congressional District Legislative Council, the League of American Writers and the Hollywood Writers School.

Conference of Studio Unions

With the past six months, four additional unions have joined this organization. They are the following:

Building Service Employees, Local 99

This union is headed by George Bradley who is reported to be a member and sponsor of many Communist front groups.

Special Officers and Guards, Local 193

This union is headed by one Ted Carp who has not heretofore been reported as engaged in Communist activities.

Screen Publicist's Guild

This union has heretofore been independent but it was recently granted an A. F. of L. charter by which it became affiliated with Local 644 of the Motion Picture Painters League. This guild has long been under the complete control of the Communist Party. Its representative to the Conference of Studio Unions is Ted Taylor, a reporter for the People's World, Pacific Coast Communist publication and said to be an ardent Communist.

Screen Analyst's Guild (Formerly, Screen Readers Guild)

This union was also formerly an independent union but has recently been chartered by the A. F. of L. through the Painters Union. The members of this union are readers of material which may eventually be used in motion pictures. The analyst is in a position to recommend ideas, sequences and scenes which, if the analyst is Communistically inclined, may contain Communist propaganda.

It is reported that the influence of the C. S. U. is growing daily and that it recently has been recognized by the Motion Picture Producers Association as a separate bargaining agency. Herbert K. Sorrell continues to be the leading figure in the C. S. U. He was a former Communist Party member. Sorrell continues to be friendly with Pat Casey, labor liaison man for the Motion Picture Producers Association. It is reported that the C. S. U. supports all Communist front activities in Hollywood.

Motion Picture Labor Committee for Political Action

This committee is presently working in conjunction with the United A. F. of L. Political Action Committee which takes in all sections of the Southern California area. The purposes of the Motion Picture Labor Committee are said to be identical with those of the Hollywood Democratic Committee, a Communist front organization. Fifteen labor unions are presently affiliated with the Motion Picture Labor Committee for Political Action. Not all those of the affiliated labor unions are Communist controlled; however, eight of the fifteen unions are said to be under the domination of Communist elements. It is reported that the Motion Picture Labor Committee for Political Action, as of May, 1944 was following the Communist Party line.

As of June, 1944 it was reported that the Motion Picture Labor Committee for Political Action had joined with a number of Communist front organizations, including the Hollywood Democratic Committee, to assist in local primary elections. These elections resulted in the defeat of Congressman John M. Costello, a member of the Dies Committee, and the nomination of Helen Gahagan Douglas, wife of actor Melvin Douglas, in the 14th Congressional District. Mrs. Douglas and her husband have been associated with numerous Communist front organizations.

A. F. of L. Votes to Oust Reds and Fascists

The Los Angeles Herald on July 11, 1944, carried an article which stated that by a four to one vote delegates of the Central Labor Council, A. F. of L. had approved a constitutional amendment through which Communists and Fascists will be barred from membership in that organization. The article stated that William Green, national head of the A. F. of L., asked for the amendment when he rejected a proposed new constitution for the Council last year on the ground it failed to prohibit membership of "radicals." The vote was 153 to 44 in favor of the amendment, but approval came only after a floor fight in which some members objected to the use of the names of Communists or Fascists on the ground that it would cause loss of some members.

Possible Labor War in Hollywood

As of July, 1944, confidential informants have advised that there is a possibility of a labor split among the Hollywood unions. This situation arose out of the dispute between the Motion Picture Alliance for the Preservation of American Ideals (MPA), an anti-Communist group of labor unions, and the Council of Hollywood Guilds and Unions, which includes a number of Communist-dominated labor groups. The latter organization undertook to combat the charges of Communism levelled at the motion picture industry by the MPA. Further information concerning both organizations is set out in Section II of this memorandum. As a result of the dispute informants have reported that at least one jurisdictional dispute has arisen between a union of the anti-Communist group and a union of the alleged Communist group. This occurred when Studio Carpenters' Local #946 objected to certain activities of the Studio Grips, Local 80, IATSE, at the 20th Century Fox Studios. Reportedly Herbert K. Sorrell, President of the Conference of Studio Unions and a known Communist Party member, is guiding and directing James Skelton, business representative of the Studio Carpenters' Union, in this dispute. Informants report that as of July, 1944, it is the opinion of many labor leaders in Hollywood that this will be the beginning of a labor war in the motion picture industry.

United A. F. of L. Committee for Political Action

In August, 1944, a reported split occurred in the above Committee over the indorsement of certain political candidates. The Committee, over the strenuous objection of certain Communist members within it, withdrew indorsement of Ned Healy, candidate for Congress in the 13th Congressional District and Hal Styles who defeated John M. Costello for the Democratic nomination in the 15th Congressional District. These actions caused a violent internal conflict within the A. F. of L. ranks. The local teamster unions led the

fight against the Communists. The Hollywood leaders of the Motion Picture Labor Committee for Political Action led the Communist forces. Among the individuals identified as Communists by informant [redacted] in the latter group were Herbert K. Sorrell, Norval D. Crutcher and William Pomranace.

In August, 1944, it was learned that the Communists continued to lead the fight against withdrawal of endorsements of Styles and Healy by the United A. F. of L. Political Action Committee. According to informants, the only power of the A. F. of L. Committee is that of recommendation. Its action must be endorsed by 2/3 of all local bodies affiliated with it. The Communists reportedly used their influence with these affiliated bodies and prevented the top committee's recommendation from being adopted. The principal arena of the fight was the Central Labor Council of Los Angeles and the Communists, having secured control of this body, prevented adoption of the United Committee's recommendation. The Communists in control of the Motion Picture Labor Committee for Political Action led the fight and finally won it for the Communist element. For this reason the endorsement of Styles and Healy was not withdrawn. [redacted]

Screen Writers' Guild

In August, 1944, it was learned through the "Daily Variety," trade paper of the motion picture industry, that Mary McCall, Jr., President of the Screen Writers' Guild, had resigned. She was succeeded by Lester Cole, who had previously served as Vice President. Cole will serve as President until the annual election of the Guild in November, 1944.

Lester Cole, alias Lester Cohn, is a free lance writer employed at Columbia Studios. He is a Communist and is presently assigned to Group A-1 (Writers), Northwest Section, Communist Political Association card number 46805 for 1944. He has a long record of Communist and Communist front activities and is very active in the League of American Writers, the Hollywood Writers' Mobilization, the Hollywood Council of Guilds and Unions, and the Hollywood Democratic Committee, all of which are recognized Communist front groups.

Conference of Studio Unions

During October, 1944, this bloc of ten unions was engaged in a strike situation in the motion picture industry. A jurisdictional dispute arose between the Associated Propertymen, Local 44, I.A.T.S.E., and Screen Set Designers, Local 1421, A. F. of L. At first the set designers were supported by other unions in the Conference, principally the Moving Picture Painters, Local 644, and the Studio Machinists, Local 1185.

Lined up on one side in the dispute is the Communist group, ~~namely~~ the Conference of Studio Unions, and on the other, the anti-Communist unions. As originally reported, the dispute was to have been used by the Communist forces in an attempt to take over the membership of the opposition. Herbert K. Sorrell, who has been identified as a former member of the Communist Party, has been in charge of the affairs of the Communist bloc and Richard Walsh, International President of the I.A.T.S.E. of New York City, and Hollywood, represents the opposition.

Walsh is said to have forced the Laboratory Technicians, Local 683, I.A.T.S.E., to withdraw from the Conference of Studio Unions. This union local is described as being thoroughly controlled by Communists, but in order to save the local's charter it was agreed upon that the local would withdraw from the Conference. This action was taken. However, it is said that this has in no way changed any of the Communist control of the union.

As indicated above, one of the purposes of the Conference has been to attempt to take over anti-Communist unions in the motion picture studio. The following six unions are involved: 1. Studio Grips, Number 80, I.A.T.S.E., A. F. of L. 2. Associated Propertymen, Number 44, I.A.T.S.E., A. F. of L. 3. Studio Laborers, Number 727, I.A.T.S.E., A. F. of L. 4. Studio Electricians, Number 728, I.A.T.S.E., A. F. of L. 5. Studio Utility Workers, Number 724, A. F. of L. 6. Studio Plasterers, Number 759, A. F. of L.

To counteract the attempt of the Conference, a meeting was held on Friday, October 27, 1944, sponsored by some seven unions of the motion picture industry, at which time it was decided to form a counter-organization to combat the inroads of the Communist elements and their attempt, through the Conference of Studio Unions, to take over the remainder of those unions, not yet controlled by Communist influences.

The president of the new group is Carl Cooper, West Coast representative of the I.A.T.S.E.; the secretary is Joseph P. Touhy, president and business representative of the Studio Drivers (Teamsters), Local 399, Hollywood. The organization has not, as yet, been given a name or title, although several meetings have been held since the initial one. Furthermore, it is said the new group's activity has been delayed to some extent by virtue of the election campaigns. It is said that the formation of this organization was the result of a visit of Richard Walsh, International President of the I.A.T.S.E. to Hollywood. Walsh is related to have warned some of the local unions in the motion picture industry that Herbert K. Sorrell was going to "gobble them all up if they didn't get busy." Sorrell, in combination with the Council of Hollywood Guilds and Unions, is said to be now in control of 22,000 of the 30,000 studio workers.

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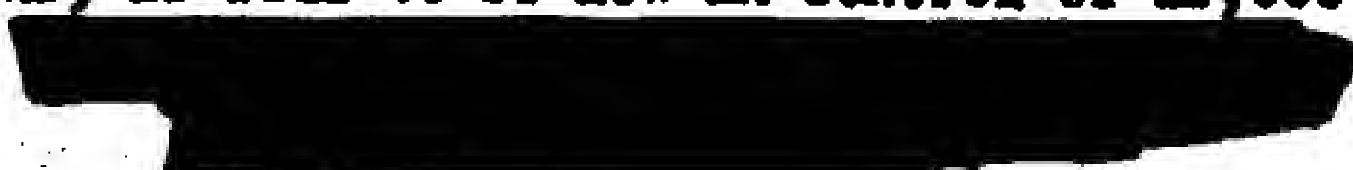
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Motion Picture Labor Committee for Political Action

During the first part of October, 1944, it was reported that this organization composed of Hollywood Studio A. F. of L. union locals, became completely Communist controlled. At the beginning there were several non-Communist unions belonging to the Committee, but these unions, seeing the predominance of Communists and their influence, dropped out of the Committee, leaving it in Communist hands. This Political Action Committee was affiliated with the United A. F. of L. Political Action Committee. It also cooperated wholeheartedly with the CIO Political Action Committee and also was affiliated with the Hollywood Democratic Committee. Its work centered primarily in the union. After the elections it is said there was some discussion among its functionaries as to whether the Committee should be kept intact. If it is kept in a permanent status undoubtedly it will assume a different type of work.

Screen Cartoonists Guild

This organization was formed in the early part of 1939 and in the spring of 1941. It secured a sub-charter of affiliation with the Moving Picture Painters' Local Number 644, A. F. of L. It has approximately 1,000 members and is composed of cartoonists, screen artists and animators engaged in the making of animated cartoons in the motion picture industry. Since July, 1941, the Guild has followed the Communist program and has been affiliated with a number of Communist front groups, including the Conference of Studio Unions, the Hollywood Writers Mobilization, the Sleepy Lagoon Defense Committee, the People's Educational Center, the Hollywood Democratic Committee, the Council of Hollywood Guilds and Unions, and the 15th District Congressional Committee. Three of the organizers of the subject Guild are known Communists, and the business representatives, William Pomerance, who represents the Guild politically, is described as one of the leading Communists in the movie industry. Three of the five delegates to the Los Angeles Central Labor Council of this Guild are Communist Political Association members and formerly members of the Communist Party.

Screen Writers Guild

The Daily Worker for November 22, 1944, carried an article concerning the election of new officers in the Screen Writers Guild. The following people were elected to official capacities:

Emmet Lavery - President
James Hilton - 1st Vice President
Hugo Butler - 2nd Vice President

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The Daily Worker for November 22, 1944, carried an article concerning the election of new officers in the Screen Writers Guild. The following people were elected to official capacities:

Emmet Lavery - President
James Hilton - 1st Vice President
Hugo Buettler - 2nd Vice President

Ring Lardner, Jr. - 3rd Vice President
Howard Estabrook - Secretary
Michael Kanin - Treasurer

Board of Directors

Dalton Trumbo
Marc Connelly
Elsie Rice
Talbot Jennings
Sheridan Gibney
Albert Hackett
Frances Goodrich
John Howard Lawson
Oliver H. P. Garrett
Gordon Kahn
Richard Collins
Betty Reinhardt
Jo Swerling
Harold Buckman
Arthur Kober

Among the above are numerous names linked previously with the Communist movement in varying capacities. The following is a brief description of the connections of each of those persons reported to have Communist affiliations:

Emmet Lavery is also Chairman of the Hollywood Writers Mobilization, a Communist front.

James Hilton is affiliated with the Hollywood Writers Mobilization.

Howard Estabrook is presently Secretary of the Hollywood Writers Mobilization.

Michael Kanin is a reported Communist sympathizer.

Dalton Trumbo is a known Communist.

Marc Connelly is a member of the Hollywood Writers Mobilization, and according to a reliable informant has engaged in Communist activities.

Talbot Jennings is a reported Communist sympathizer.

Sheridan Gibney was a member of the League of American Writers, a Communist front.

Albert Hackett is a member of the Hollywood Writers Mobilization.

Frances Goodrich is a member of the Hollywood Writers Mobilisation.

John Howard Lawson is a known Communist.

Gordon Kahn is a known Communist.

Richard Collins is a known Communist.

Harold Buchman is a known Communist.

The following, according to the Daily Worker, is the new program of activity of the Screen Writers Guild:

- "1. Full employment for screen writers utilizing to the fullest extent the advent of television and the expansion of the educational and commercial film; with special attention to the rapid placement of returning writers discharged after service with the armed forces or in government bureaus.
- "2. Construction of a Guild Center building, housing employe groups in the industry, with meeting halls, projection rooms, auditorium, library, etc. (together with other guilds and unions in the Council of Hollywood Guilds and Unions).
- "3. Establishment of a foreign employment exchange for the purpose of supplying trained writers and film workers of all categories to motion picture producers in other countries; establishment of foreign language classes."

(Daily Worker, 11-22-44, p.11)

Conference of Studio Unions

During November, 1944, this Communist dominated group under the leadership of Herbert K. Sorrell continued to be involved in several labor jurisdictional disputes with the International Alliance of Theatrical Stage Employees (I.A.T.S.E.). While these disputes continued to appear purely jurisdictional, in fact, according to informants, they were fomented by Communist elements for the purpose of breaking I.A.T.S.E. Unions. At the present time, the principal controversy is between the Screen Set Directors, an A. F. of L. affiliate of Sorrell's union; the painters, and Local 44 of the Associated Propertymen, I.A.T.S.E. A strike has been threatened unless William Green, President of the American Federation of Labor, gives in to Sorrell who has the backing of his International Union, the International Brotherhood of Painters, Paperhangers and Decorators of America, A. F. of L. The International President of this Union is E. P. Lindelof, who supports Sorrell. Lindelof, according to the informant, has long been aware that Sorrell is a Communist.

Another controversy which has arisen during November, 1944, indirectly involving the Conference of Studio Unions, has the following background:

The Motion Picture Producers Association, which has been in existence for many years, is composed of representatives from all the major studios in the film industry. A part of the Association is called the "Hays Office of Censorship" which approves or disapproves the content of pictures.

A rift has developed in the Association. Warner Brothers has announced its withdrawal to take effect within six months - that time being required because the rules of the Association require six months notice of withdrawal. The reasons given by Warner Brothers for severing relations are that the Studio objects to the method of handling labor relations by Pat Casey who comes under the influence of the Hays Office. Also, Warner Brothers objects to the type of Censorship exercised by the Hays Office. The principle involved in this dispute between Warner Brothers and the Hays Office in the matter of censorship is that Warner Brothers objects to the censorship of what it terms "educational" content of the motion picture. In this case what is really meant is "political" content. Another point on which there is disagreement is the matter of labor relations. The Hays Office and the Casey Office have been

bargaining with two different groups, the I.A.T.S.E. and the Basic Agreement Crafts, all A. F. of L. Within these two groups there has arisen what is called the Conference of Studio Unions, a Communist controlled group of key crafts under the leadership of Herbert K. Sorrell, a former Communist.

Warner Brothers has announced that it will conduct its labor relations department separate from the Hays and Casey Offices and will recognize for bargaining purposes the Conference of Studio Unions. This will give official recognition for the first time to the Communist leadership in the Hollywood Studio Unions. In this regard the informant has pointed out that Warner Brothers appears to have been consistently veering in the direction of Communist influence for some time.

Screen Actors Guild

The December 21, 1944, issue of the "Worker" carries an article on page eleven which announces that Hollywood extras and bit players voted in a National Labor Relations Board election three to one for affiliation with the Screen Players Union (unaffiliated) over the Screen Actors Guild (A.F.L.). The article states that the extras and bit players were formerly class "B" non-voting members of the Screen Actors Guild. Votes were cast by more than 1,900 of 3,300 eligible actors. The election took place on December 17, 1944.

Previously the "Daily Worker" for September 18, 1944, advised that the Screen Players Union had been actively blaming the Screen Actors Guild for not consummating negotiations for better wages and working conditions. It was reported in this first article that the Screen Players Union had invited 2,500 extras to a mass meeting "to ask them if they wouldn't like to have their present checks of \$5.50, \$8.25 and \$10.50 upped to a minimum of \$16.50 with present \$16.50 checks raised a couple of bucks more." The September 18, 1944, article in effect criticizes the Screen Players Union. However, the December 21, 1944, article appeared very impartial.

The December 21, 1944, article advised that immediately after the above referred to election George Murphy, president of the Screen Actors Guild, called a meeting of his executive board to consider steps to be taken in defense of what the Guild considers its jurisdiction. It was explained in the article that the only voting members of the Guild have been "A" players, or those with substantial speaking parts.

The "Worker" article said that it appeared unlikely the Screen Actors Guild would challenge the election, although Murphy stated that his Union would "continue to exert exclusive jurisdiction over all acting work in the industry."

It was related that during the pre-election contest the Screen Actors Guild told its "B" members they would lose A.F.L. benefits if the Screen Players Union won, since the president, William Green, A. F. of L., would not permit any A. F. L. union but the Screen Actors Guild to take jurisdiction over the extras. The Screen Players Union reportedly countered with a claim that it had been issued a charter by an A. F. L. international union which it did not name, although it was believed, according to the article, in Hollywood that the international union involved is the International Alliance of Theatrical Stage Employees.

The article in the "Worker" was ended by stating that the Screen Players Union victory culminated a long period of dissatisfaction among non-voting "B" members of the Screen Actors Guild, most of whom felt they were voiceless and desired a change.

Later, the January 4, 1945 issue of the "Daily Worker" carried an article on page 4 to the effect that "B Membership" of the Screen Actors Guild were scheduled to be abolished as of February 1, 1945, as a result of a special meeting of the Board of Directors of the Screen Writers Union, at which time steps were considered following a National Labor Relations Board certification of the new Screen Players Union, as the collective bargaining agent for all extras.

This article stated that heretofore, extras comprised the "B-Non-Voting-Membership" of the Screen Actors Guild, and that henceforth there would be "A" and "A-J" memberships in the Screen Actors Guild - "A" for actors as such, "A-J" for junior actors and bit players. It was also stated that extras who also do bit parts would probably maintain their Screen Actors Guild membership for their bit work, and membership in the Screen Players Union for their extra work.

Conference of Studio Unions

The January 16, 1945 issue of the Daily Worker carries an article on page 5 which is entitled "10 A. F. L. Hollywood Unions Back Campaign for Harry Bridges." This article states that thousands of Hollywood movie studio workers who are members of 10 A. F. of L. affiliates have voted to support Harry Bridges in his fight against deportation. It was reported in the article that acting through the Conference of Studio Unions, the workers wired the Attorney General and the President asking an immediate

termination of deportation proceedings, as well as the granting of citizenship to Bridges. Herbert K. Sorrell, A. F. of L. Painter's leader and president of the Conference of Studio Unions, is said to have signed the wire. The article lists the Unions represented in the conference as, Screen Cartoonists Guild, Screen Office Employees Guild, Screen Set Designers, Screen Story Analysts Guild, Screen Publicists Guild, Special Officers and Guards Local 193, Film Technicians, Motion Picture Machinists, Moving Picture Painters and Service Employees Local 278. [REDACTED]

Information was received in January, 1945, concerning the jurisdictional dispute between this group and the International Association of Theatrical and Stage Employees. It is said that Sorrell has threatened to call a strike of the set dressers to enforce the conference's demands for control of this craft. The dispute is a part of a general program instituted by Communist controlled unions in Hollywood to invade the jurisdiction of the IATSE which is said to be generally opposed to Communist infiltration. Confidential Informant [REDACTED] states that the Communists are reviving the Browne-Bioff affair by demanding a Senate investigation of the release of these two men from prison, claiming they will again appear in the union affairs in Hollywood. The informant pointed out that this is being done for propaganda purposes. The same source has referred to a series of work stoppages in the studios for a period of several months, ending in January, 1945, which he said are ostensibly caused by jurisdictional disputes between the set dressers and the set designers. The informant pointed out that in reality this has been a process used by Communist controlled unions to maintain the "militancy" of the workers and at the same time work for the sympathy of members of other unions. [REDACTED]

Radio Writers Guild

The January 24, 1945 issue of the Daily Worker carries an article announcing that this Guild has been organized on a national basis, and that funds for its national budget have been supplied by the Authors League of America. The article announced that objects for 1945 for this organization are:

1. Negotiation of national contracts for radio news and continuity writers working for the national chains.
2. Negotiations for a national minimum basis agreement for all free lance writers.

The new National Secretary is Dorothy Bryant, described as previous secretary of the Radio Writers Guild, Eastern Region and before that executive secretary of the Chorus Equity Association. It was voted that discharged servicemen would be exempt from the standard \$10.00 initiation fee. [REDACTED]

SCREEN WRITERS GUILD

The Screen Writers Guild, an affiliate of the Authors League of America, Inc., was organized in 1933. It is said to be the first union group of the cultural field in the motion picture industry to come under the domination of the Communists and Communist sympathizers. It has approximately 1300 members, of which about 100 are reported to be members of the Communist Party. In addition, a great many of its members are associates of Communists and are alleged to be sympathetic to Communist ideology and have been active in Communist dominated organizations. The Screen Writers Guild has given prestige to the Communist movement in Hollywood and has taken the lead in the organized cultural union groups in following the Communist Party line.

John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt and Ring Lardner, Jr. reportedly are among the leading Communists who have been officials in this guild and who have been most influential in shaping its policies.

Officers of the Screen Writers Guild, Inc.

The June, 1945 issue of "The Screen Writer," a magazine published by the Screen Writers Guild, listed the following individuals as officers of this organization:

President - Emmet Lavery:

According to information in the file of the Los Angeles Office, Lavery is a native born citizen whose home is Poughkeepsie, New York. He is a graduate of the Fordham Law School and is a former instructor of the Catholic University, Washington, D. C. He is comparatively new in the motion picture industry and for the past three years has continually associated with Communists and has been used by them as a front for various organizations. He was formerly connected with the Federal Theater Project in New York City. He claims to be an ardent foe of red-baiting and stated that despite the fact he is not a Communist he has suffered considerably, particularly on the Federal Theater Project, from red-baiting. Although no documentary evidence is contained in the file which would indicate Lavery is a member of the Communist Party, he has been chairman of the Hollywood Writers Mobilization and was also a member of the Executive Board of the Hollywood Democratic Committee, both of which are said to be Communist dominated organizations.

First Vice President - Ring Lardner, Jr.:

Lardner was formerly a member of Branch A-1, Northwest Section of the Los Angeles County Communist Party. In July of 1945, he was reliably reported to be a member of the Beverly Westwood Cultural Group of the Communist Political Association.

Second Vice President - Frances Goodrich:

She has been active in the Hollywood Writers Mobilization, said to be a Communist dominated organization.

Third Vice President - Gordon Kahn:

He was formerly a member of Branch A-1, Northwest Section of the Los Angeles County Communist Party. In July of 1945 he was reliably reported to be a member of the Communist Political Association. He is the Managing Editor of "The Screen Writer" a magazine published by the Screen Writers Guild. According to [redacted] a paid informant of the Los Angeles Office, Kahn is active in the Hollywood Writers Mobilization and the Hollywood Democratic Committee, both of which organizations are said to be Communist dominated.

Secretary - Howard Estabrook:

Although there is no documentary evidence of Estabrook's membership in the Communist Party, he has been active in numerous Communist front organizations and was a sponsor of the American Youth for Democracy.

Treasurer - Michael Kanin:

There is no documentary evidence in the Los Angeles Office which would prove that Kanin is a member of the Communist Party. However, he has reportedly been active in a number of Communist front organizations and is known to have contributed \$10.00 to the "People's World", reported West Coast Communist news organ, during the fund drive of that publication in 1944.

Executive Committee

The following individuals, who were listed in the June, 1945 issue of "The Screen Writer" as members of the Executive Committee of the Screen Writers Guild, have been reported to be either Communists or Communist sympathizers: Richard Collins; Oliver H. P. Garrett; Sheridan Gibney; John Howard Lawson; Dalton Trumbo; Albert Hackett; Joe Swerling; Harold Buchman; Frank Partos.

Activities

A review of the second report of the Un-American Activities Committee in California, which is the report of the Joint Fact Finding Committee to the 56th California Legislature, published in Sacramento, California, in 1945, revealed the names of the individuals who signed the call to the various American writers congresses of the League of American Writers. Both the American Writers Congress and the League of American Writers are said to have been Communist dominated. The First American Writers Congress was held in New York City in 1935 and the Fourth and last American Writers Congress was held in New York City, in 1941. At the 1941 Congress John Howard Lawson and

Albert Maltz, both members of the Screen Writers Guild, were elected National Vice Presidents of the League of American Writers. It is pertinent to know that the League of American Writers organization was discontinued in the latter part of 1943. During the time it was in operation, however, it was reported to have been completely Communist dominated. It is also of interest to note that a number of the members of the Screen Writers Guild were instructors in the League of American Writers school in Hollywood, California.

Under questioning before the California Legislature Joint Fact Finding Committee, John Howard Lawson and Marc Connelly, both of whom are members of the Screen Writers Guild, admitted that they, together with Robert Rossen, also a member of the Screen Writers Guild, were the real organizers of the Communists in the motion picture industry and stated that they had carried the brunt of the early organizational work.

When Alexander Trachtenberg, National Educational Director of the Communist Party, visited Los Angeles in February, 1943, he held conferences with various Communist writers who were members of the Screen Writers Guild, among whom were John Howard Lawson, Robert Rossen, Albert Maltz and Waldo Salt.

Publications

The Screen Writers Guild has published the Screen Writers Guild Bulletin since at least 1942. This publication is a tabloid sized paper consisting of four to eight pages. It has reported the activities of the Guild, the committee, the election of officers and the screen correspondence of members of the Guild. It also reports much of the activities of the Hollywood Writers Mobilization, particularly insofar as it concerns the activities of the Screen Writers Guild. It is pertinent to note the Screen Writers Guild reportedly was very influential in helping to organize the Hollywood Writers Mobilization.

In June of 1945 the Guild began the publication of the magazine entitled "The Screen Writer". This magazine is about the size of the "Readers Digest" and is to be published monthly.

There is set out below the names of the individuals who are said to comprise the officers and Editorial Committee of "The Screen Writer":

Editor	Dalton Trumbo
Managing Editor	Gordon Kahn
Editorial Committee	Ring Lardner, Jr.
	Robert Andrews
	Theodore Strauss
	Earl Felton
	Lamar Trotti
	Arnold Manoff
	Frank Partos
	Michael Hogan

Of these, according to the confidential records of Elizabeth Benson,

secretary of organization and membership director of the Northwest Section of the Los Angeles County Communist Party, Dalton Trumbo, Gordon Kahn, Ring Lardner, Jr. and Arnold Manoff were members of the Communist Political Association as of July, 1945. Of the others, Lamar Trotti received a cultural award from the publication "New Masses" for his work in the motion picture "Wilson." ~~There~~ Strauss has been discussed in "The Screen Writer" as a former film reviewer for the "New York Times" before he began to write for the screen. Recently he was observed by Bureau Agents at meetings in the home of Richard Collins, a screen writer and known Communist. Frank Partos, a former secretary of the Screen Writers Guild, has also been an associate of many Communists in the past. No immediate information was available concerning the Communist tendencies of Earl Felton and Michael Hogan.

Known Communists in the Screen Writers Guild

Documentary evidence in the possession of the Los Angeles Office reflects that approximately 100 members of the Screen Writers Guild were members of the Communist Political Association in July of 1945. The documentary evidence mentioned is comprised of reproductions obtained from the confidential records of Elizabeth Benson, secretary of organization and membership director of the Northwest Section of the Los Angeles County Communist Party. The members of the Screen Writers Guild, who were listed as members of the Communist Political Association as of July, 1945, are as follows:

GEORGE SKLAR
ALLAN BORETZ
GUY ENDORF
MAURICE RAPF
NICHOLAS VELA
SAM ORNITZ
EDWARD ELISCU
HENRY MYERS
DALTON TRUMBO
HERBERT CLYDE LEWIS
HERMAN BOXER
ALBERT MALTZ
ADRIAN SCOTT
GORDON KAHN
HOWARD DIMSDALE
BESS TAFFEL
JANET STEVENSON
NORMA BARZMAN
HYMAN S. KRAFT
LESTER COLE
PRENTISS WINCHELL
WALDO SALT
CHARLES MILBOLLAND
HERMAN WIENER
JOSEF MISCHER
ANNE GREEN
ARNOLD MANOFF
MICHAEL URIS
PAUL TRIVERS
HAROLD J. SMITH

ROBERT LEES
HAROLD BUCHMAN
MARGARET ENGLANDER
WILMA SOLOMON
RING LARDNER, JR.
LOUIS SOLOMON
JAY CORNEY
PAUL JARRICO
LILLIAN BIRQUIST
STANLEY PALEY
ISOBEL LENHART
IRWIN BRAUN
BEN BARZMAN
VAL BURTON
LEOPOLD ATLAS
OSCAR SAUL
PHILIP STEVENSON
LEONARDO BERCOVICI
PEGGY PHILIPS
RICHARD WEIL
PAMELA WILCOX
ROBERT LORING RICHARDS
ELLIOT GREENHARD
MILTON SMITH
MELVIN LEVY
BEN BENGA
HUGO BUTLER
HERBERT BIBERMAN
FRANK TARLOFF
BRIAN MARLOW

JOHN HOWARD LAWSON
RICHARD COLLINS
ALVAN BESSIE
JERRY COLLARD
CHARLES LEONARD
W. L. RIVER
ROBERT MELTZER
EDWARD CHODOROV
SIDNEY BUCHMAN
HENRY BLANKFORT
RUTH McKENNEY
RAY SPENCER
MADELINE BOROUGH
JOHN WEXLEY

ANNE PROELICH
MAURICE CLARK
GEORGE BECK
MAC BENOFF
LILLITH JAMES
DAN JAMES
CYRIL WIPAS
FRANK DAVIS
TESS SLESSINGER (Deceased)
RICHARD BRANSTEN
MORTON GRANT
VIOLA BROTHERS SHORE
ROBERT ROSSEN

The members of the Screen Writers Guild listed below who are known to have been members of the Communist Party, have been on special leave from the Party since 1942:

EVERETT WEIL, aka Everett Wile
ASA BORDAGES
JEROME CHODOROV
CARL FOREMAN
ROBERT MELTZER
MORTIMER OFFNER
GORDON RIGBY
STANLEY RUBIN
SOL SHOR
ARTHUR STRAWN
LOU AMSTER
IRVING WHITE
SOL BARZMAN

John Bright, a member of the Screen Writers Guild and known to have been a member of the Communist Party, transferred to the New York Branch of the Communist Party in 1942.

Screen Writers Guild Members Connected with OWI OVERSEAS FILM PROGRAM

As of July, 1945, over fifty writers all members of the Screen Writers Guild, have been working on scripts for pictures produced in connection with the OWI Overseas Film Program. The Writers Mobilization has named an editorial board which directs the activity of the Hollywood Writers Mobilisation in connection with the OWI Overseas Film Program. Among the editorial board members are the following members of the Screen Writers Guild:

JOHN HOWARD LAWSON
MARC CONNELLY
SIDNEY BUCHMAN
CHARLES BRACKETT
JOHN HOUSEMAN
ROBERT ROSSEN
HOWARD ESTABROOK
HOWARD KOCH
HARRY TUGEND
TALBOT JENNINGS

All of the above-mentioned writers have been described as either Communist Party members, associates of known Communists or members of organizations allegedly controlled by known Communists.

In addition to their activities in the Hollywood Writers Mobilization, CFI Overseas Film Program members of the Screen Writers Guild have also been active in the Hollywood Democratic Committee, a political organization which has no official connection with the Democratic Party of California. John Howard Lawson, a Communist Party member, was one of the organizers of the Hollywood Democratic Committee and information has been obtained from a technical surveillance maintained on Lawson that George Pepper, the Executive Secretary of the Hollywood Democratic Committee, confers with Lawson in order to obtain instruction as to the policies and activities of the Committee. On June 6, 1945, this organization changed its name to the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Among the members of the Screen Writers Guild elected to the Executive Council of the latter mentioned organization are the following:

SIDNEY BUCHMAN
MARC CONNELLY
HARRY KURBITZ
JOHN HOWARD LAWSON
JACK MOSS
WILLIAM POMERANCE
JO STERLING
ORSON WELLES
MORRIS COHN
HOWARD KOCH
EMMET LAVERY
MARY C. McCALL
NAT PERRIN
MARION SPITZER
DALTON TRUMBO

All of the above-named members of the Screen Writers Guild have either been members of the Communist Political Association or have been connected with organizations reportedly dominated by the Communist Party in the past.

SCREEN CARTOONISTS GUILD

[REDACTED] Los Angeles, California, an informant of the Los Angeles Office, advised that Maurice Howard has continued as business representative for the Screen Cartoonists Guild. The motion picture trade magazine "Variety" in its issue of June 22, 1945, carried a news item to the effect that the following individuals had been elected to the offices in the Screen Cartoonists Guild:

President
Vice President
Treasurer
Recording Secretary
Executive Secretary
Warden

Ace Gager
Ray Patin
Cornett Wood
Charlotte Adams
Cecil Beard
Roger Daley

Of the above, it should be noted that Charlotte Adams and Cecil Beard were known to the Los Angeles Office as members of the Los Angeles County Communist Political Association as of August 14, 1945. The trustees of this organization were said to be Bolus Jones, Paul Julian and Jack Bailey. Jack Bailey was known to the Los Angeles Office as a member of the Communist Political Association as of August 14, 1945.

Information has also been received to the effect that Earl Klein was named editor of "The Animator," which is the official magazine of the Screen Cartoonists Guild. A copy of the July, 1945 issue of "The Animator" was obtained and is being retained in the Los Angeles files. This issue of "The Animator" contained articles which stressed the theme that screen cartoonists work for "peanuts" and described the motion picture producers as being unscrupulous, profit-mad individuals. This issue also carried favorable comments concerning the Council of Hollywood Guilds and Unions, a Communist controlled organization.

The Conference of Studio Unions

This block of studio unions played the major role in the motion picture strike taken up separately elsewhere in this section. Confidential Informant [redacted] advised that the strike by the Conference of Studio Unions was not a legitimate labor dispute but rather a strike by a group of Communist dominated locals using the question of jurisdiction over a small group of set dressers as an excuse. The dispute was between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees - AFL. The informant advised that the present dispute was the third attempt in eight years by the Communist element to capture or disrupt the IATSE, which has always opposed Communist infiltration of its ranks. The Communist issue was raised in the strike and the dispute largely revolved about that question rather than around the usual issues of wages, hours or working conditions.

Confidential Informant [redacted] stated that although the strike was generally believed to be the result of Communist activity throughout groups belonging to the Conference of Studio Unions, newspapers reaching the general public smothered this angle of the controversy. The informant attributed this fact to the desire of the moving picture industry to keep the public from knowing that there was any basis for the threatened investigation by the "Rankin Committee" of the Communist influence in Hollywood. Publications of the IATSE, however, stressed this feature of the labor dispute but distribution of such publications reached relatively few people.

The informant stated that Herbert K. Sorrell, head of the Conference of Studio Unions and leader of the strike, who the informant described as a known Communist, called for and received the support of the Communist Party locally and to some extent throughout the United States. Sorrell reportedly had contact with the National Committee of the Communist Party in New York through Louis Weinstock, National Committeeman, and was promised support by the arrangement for picket lines in front of theaters.

**STRIKE IN MOTION PICTURE INDUSTRY
MARCH 12 TO OCTOBER 29, 1945**

Background

The motion picture industry strike, which started on March 12, 1945, was precipitated as the result of a jurisdictional dispute as to whether 77 set designers were to be represented by Local Union 1421, Screen Set Designers, an affiliate of the Conference of Studio Unions, or Local Union 44, an affiliate of the International Alliance of Theatrical Stage Employees - AFL. The strike was settled on October 29, 1945. Herbert K. Sorrell, a former Communist, is president of the Conference of Studio Unions and was recognized as the leader of the strike. Richard A. Walsh is president of the International Alliance of Theatrical Stage Employees - AFL, the union which opposed Sorrell's Conference of Studio Unions in this labor dispute.

This strike was not called in an attempt to gain an increase in wages or better working conditions for the union members but was purely political in character. It was, in fact, an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees Group of AFL Unions, which has always opposed Communist infiltration and domination.

Lack of Communist Activity in Strike Prior to July 28, 1945

No Communist activity favoring this strike was noted from its inception on March 12, 1945 to July 28, 1945. During this period, the Communist Party line was one of collaboration, which was adopted at the time Russia was invaded by Germany in June of 1941. In view of this fact, the Communist Party did not support this strike since the Party line clearly advocated no strikes which would interfere with the prosecution of the war inasmuch as Russia was in need of all possible aid from the United States.

On July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party of the United States and at that time, William Z. Foster, the new National Chairman of the Communist Party, announced the Party would return to the Marxist-Leninist line of revolutionary action. Since this strike lasted from March 12 to October 29, 1945, a period which bridged the change in furthering this strike after July 28, 1945, is plainly apparent.

Communist Participation in the Strike after July 28, 1945

Immediately after the change in the Party line, the Communist press began to support the strike and the Communist front organizations came out openly in support of the strikers. The Communist Party and its various branches in the localities affected by the strike began to issue leaflets calling on all the workers to man the picket lines. It was plainly visible at that time that

the Communist Party and its members were whipping the situation toward the violent stage.

On October 5, 1945, mass picketing began and thousands of persons, ninety per cent of whom had no connection with the film industry, appeared on the picket lines at Warner Brothers Studios in Burbank, California. The strikers concentrated on this particular studio although the same tactics were used on others, particularly Paramount, Columbia and RKO.

As a result of what amounted to mob action, during the first week of October, 1945, several hundred persons who had gathered at the Warner Brothers Studio gates were injured. The violence reached such a pitch that the community around Warner Brothers Studios was closed to both traffic and the public. During the period from October 5 to October 28, 1945, violence and mob action was rampant and the local law enforcement authorities seemed to be helpless or loath to carry out their duty of restoring order by enforcing an injunction which had been issued by the Los Angeles State Superior Court against mob action on the picket lines. At one time, mass arrests were made but this seemed only to increase the violence.

The violence which occurred in connection with this strike was so flagrant and law enforcement so inefficient that an Interim Committee on Law Enforcement of the State Assembly of California began an investigation of the law enforcement authorities for failure to enforce the law. Judging from the attitude and statements made by members of this Interim Committee, they appeared to be amazed at the influence of the Communists on the public officials of Los Angeles City and County and the State of California, who now appear to have been very susceptible to the political pressure the Communist apparatus exerted at that time.

This strike was settled on October 29, 1945, when an agreement was reached between Eric Johnston, film czar, and high AFL Union officials in a conference at Cincinnati, Ohio. Immediately after this settlement, it was reported the strike had been called off under a makeshift settlement and that the Communists were preparing to reopen the fight in the near future. However, as of January 4, 1946, there was no indication that an immediate resumption of this strike would take place in the motion picture industry.

The leading Communist front organizations which took an active part in this strike are as follows:

Hollywood Independent Citizens Committee of the Arts,
Sciences and Professions
International Workers Order
National Lawyers Guild
Southland Jewish Committee
Beverly-Westwood Democratic Committee
Hollywood Women's Council
Council of Hollywood Guilds and Unions

Los Angeles County Central Committee of the Democratic Party
Screen Writers Guild
CIO Industrial Union Council of Los Angeles

Since this strike was of extreme importance to the Communist program for greater infiltration and domination of the motion picture labor unions and the resultant influence on the motion picture industry as a whole, the Communist Party in Los Angeles exerted all of its influence in its fight to win this strike.

DEVELOPMENTS AS RESULT OF STRIKE
(January 1, 1946 through March 31, 1946)

[redacted] a confidential informant of the Los Angeles Office, advised that when this strike came to a formal end through the efforts of Eric Johnston, both the Conference of Studio Unions (CSU), which is dominated by the Communist Party and whose spokesman is Herbert K. Sorrell, and the International Alliance of Theatrical Stage Employees (IATSE), which is represented in Hollywood by Roy M. Brewer, agreed to abide by the findings of a board of arbitration which had been appointed by the Executive Council of the American Federation of Labor. This arbitration board consisted of three men who had no interest in the motion picture industry and who were responsible heads of the AF of L Labor Union Internationals. These men made a report of their findings about January 6, 1946, and when their decision was announced, the IATSE accepted the board's decision but the CSU unions refused to do so. The CSU members staged sitdown strikes and in many other ways interfered with the production of pictures as a result of the board's decision which was considered unfavorable to the CSU unions.

During the latter part of February, 1946, Herbert K. Sorrell, head of the CSU, advised the producers that he would call another strike unless all of his demands were met. It should be noted that the CSU has since the termination of the strike on March 12, 1945, demanded wage raises and an adjustment of hours in addition to the issues previously involved which was an attempt on the part of the CSU to break the IATSE which has always opposed Communist infiltration and domination. (According to confidential informant [redacted] the real purpose of the CSU is two-fold: first, the union desires to keep the general labor situation agitated in line with the present Communist Party program of creating confusion in the United States and second, to maintain intact the leadership of Herbert K. Sorrell.)

[redacted] further informed that Sorrell has been exposed by the IATSE as a member of the Communist Party and added that Sorrell's record of

Communist activity over a period of eight years has been made public along with the general aims of the Communist Party in the Hollywood motion picture industry.

In January of 1946, Sorrell was convicted in the Superior Court of Los Angeles County of inciting to riot and defying an injunction against mass picketing and was sentenced to serve sixteen days in jail. He was to begin serving his sentence on January 19, 1946, but as of February 15, 1946, there had been no attempt on the part of local authorities to enforce the sentence. In addition to the jail sentence, Sorrell was fined \$1,700. It is not known whether this fine has been paid. It was stated that one of the reasons Sorrell had not been ordered to serve the sentence imposed upon him was the fact that the Communists, masked as "progressives" and "liberals," have a tremendous influence on the courts and law enforcement agencies in Southern California. The most recent information received with regard to this situation was to the effect that after some delay, Sorrell had actually served the sixteen-day jail sentence.

The Central Labor Council of Los Angeles, an AF of L body, is presently preparing to expel Sorrell as a delegate to that Council because of his reported Communist Party membership and his secret maneuverings with the CIO. It is thought that Sorrell would like to see the CIO take jurisdiction over all of the Hollywood studio unions. A complete report which contains photostatic proof of Sorrell's connections with the Communist Movement has been filed with the Los Angeles Central Labor Council. All of this proof is reportedly substantiated by testimony of recognized handwriting experts. Despite this allegation of Communist affiliation on the part of Sorrell, the producers of motion pictures, according to [redacted] have announced that they will deal with Sorrell as the representative of the CSU. [redacted] added that this action of the producers is difficult to understand unless it is due to the influence of certain individuals in the top executive branches who are known to be sympathetic to the Communist cause or at least to be affiliated with Communist front organizations. The leader of this faction is Walter Wanger, one of the major producers in the moving picture industry and an inveterate "Communist-fronter." The following individuals within the Communist-influenced labor unions in Hollywood are most active as leaders in support of Sorrell and the Communist aim of controlling all studio labor according to Wolf:

John Howard Lawson, Screen Writers Guild *
Emmett Lavery, Screen Writers Guild
John Cromwell, Screen Directors Guild
Frank Tuttle, Screen Directors Guild *
Norval Crutcher, Local 683, Laboratory Technicians, IATSE *
Russell L. McKnight, Local 683, Laboratory Technicians, IATSE

John Martin, Local 683, Laboratory Technicians, IATSE
 Jacob Sterr, Studio Machinists, Local 1185
 Charles Barker, Studio Machinists, Local 1185
 Roy Tindall, International Brotherhood of Electrical
 Workers, (IBEW) Local 40
 Helmer Bergman, International Brotherhood of Electrical
 Workers, (IBEW) Local 40 *
 William Pomerance, Business Manager, Screen Writers Guild *
 Maurice Howard, Business Representative Screen Cartoonists *
 Ed Mussa, Set Decorators, Local 1421
 Frank Drdlik, Set Decorators, Local 1421 *
 Carl Head, Studio Painters, Local 644
 Ted Ellsworth, Studio Costumers, Local 705, IATSE
 Glenn Pratt, Screen Office Employees Guild
 Lillian Hurwitz, Screen Office Employees Guild
 Dave Hilberman, Screen Office Employees Guild *
 Mike Jeffers, Screen Players Union, Independent Union of Extras
 James Skelton, Studio Carpenters, Local 946
 George Bradley, Building Service Employees, Local 99 *
 Jack Williams, Police Officers and Guards, Local 278 *

The above-named individuals are the leaders of the Communist
 faction within the Hollywood studio crafts and unions. They are the spokes-
 men along with Sorrell for the program of the Communist Party. The individuals
 after whose names an asterisk appears have heretofore been reported as
 known Communist Party members by sources considered to be reliable by the
 Los Angeles Office.

Screen Writers Guild, Inc.
 (Period January 1, 1946,
 through March 31, 1946)

According to the January, 1946 issue of "The Screen Writer," which
 is the official publication of the Screen Writers Guild, there are at present
 1,317 members of the SWG, 972 of whom are classified as active members and
 345 who are described as associate members. An associate member is a writer
 who has been elevated to a directorship or a producership position in the
 motion picture industry. However, of the 972 active members of the SWG, only
 366 are presently employed in the eight major studios in the motion picture
 industry. According to this issue of "The Screen Writer," Metro-Goldwyn-
 Mayer employs 116 screen writers, RKO Studios 27, 20th Century-Fox Studios
 44, Columbia 36, Paramount 50, Republic 20, Universal 32 and Warner Brothers
 41.

In November of 1945, the SWG held its annual election at which time the following writers were elected to executive positions:

President
First Vice President
Second Vice President
Third Vice President
Secretary
Treasurer

Executive Board:

Philip Dunne
Mary McCall
Sheridan Gibney
Richard Collins
Robert Rossen

Alternates to Executive Board:

Frank Partos
Allan Scott
Hugh Herbert

Emmet Lavery
Lester Cole
Howard Estabrook
Oliver Garret
Maurice Rapf
Harold Buchman

Gordon Kahn
Marguerite Roberts
Howard Koch
Adele Buffington

John Wexley
Bud Schulberg
Henry Meyers

All of the above-named individuals with the exception of Adele Buffington, Philip Dunne and Hugh Herbert are alleged Communists or have been identified as having participated in numerous Communist front activities. The Executive Secretary and Business Agent of the SWG, William Pomerance, was recently re-appointed. Pomerance, according to [REDACTED] is a Communist.

[REDACTED] a member of the SWG who has requested that his name be kept in strictest confidence, advised that for some time there has been a discussion within the Guild regarding the passing of a resolution or an amendment to their constitution which would allow the Guild to make political assessments. According to [REDACTED] the reason for this was to avoid a recurrence of the difficulty with which the American Federation of Radio Artists was confronted when Cecil B. DeMille refused to pay one dollar which had been assessed to him for political purposes.

According to articles which appeared in the local Los Angeles newspapers on July 17, 1945, the question of political assessments was brought up at a meeting of the SWG but was defeated. When this information later appeared in the "Hollywood Reporter," Emmet Lavery, President of the SWG, wrote a mimeographed letter to each member of the Guild in which he advised that the "Hollywood Reporter" had libeled him and denied that there had ever been any attempt to force a political assessment upon the Guild's members. However, Lavery did state that at a regular meeting of the SWG on July 17, 1945, the membership took a strong stand by forming a committee to join with other guilds and unions in a strong affirmation of "community unity in the face of Gerald L. K. Smith's destructive and disruptive tactics." The

members of the Guild also authorized the Executive Board of the SWG to take whatever steps seemed appropriate to them in defending both the Guild and the motion picture industry against the "continued attacks by Congressman Rankin and State Senator Jack B. Tenney, Chairman of the California State Un-American Activities Committee." It was made quite clear at this meeting that the SWG planned to take a definite stand against "vicious red-baiters." According to information obtained from a technical surveillance which is maintained on John Howard Lawson, Lester Cole, a Communist, will be a member of the aforementioned committee. Lester Cole was also appointed as head of a committee set up by the SWG to prepare a re-employment plan for writers who are returning from the armed services.

On February 13, 1946, the "Daily News" carried a news story which quoted Lester Cole as saying that the producers have not been cooperative and that his committee must take additional steps in order to secure the re-employment of veterans.

[REDACTED] a confidential informant of the Los Angeles Office, stated that this action is an attempt on the part of the Communist element within the SWG to force producers to re-employ Communists who are now returning from the armed forces.

On March 12, 1945, Herbert K. Sorrell called a strike in the motion picture industry because of a jurisdictional dispute between his Conference of Studio Unions and the International Alliance of Theatrical Stage Employees Union. Sorrell called this strike without having consulted with Communist leaders and within a few days after it began, the Communists issued an official statement in which they informed that they would not take part in the strike inasmuch as it was adverse to their no-strike pledge. It is interesting to note that the SWG also issued a statement to the effect that there was no justification for the strike. However, following the publication of the Jacques Duclos' article and the subsequent revision of Communist Party policy on July 27, 1945, the Communists in Hollywood issued another official statement of policy in which they advised they would on August 9, 1945, the SWG issued a request which amounted to a demand that the producers negotiate with the CSU in a demand to the War Labor Relations Board that the strike be ended at once. William Pomerance, Executive Secretary of the SWG and an alleged Communist, sent a wire to E. J. Mannix, President of the Motion Picture Producers Association, in which he stated that the producers' position had created serious obstacles to the peaceful settlement of the dispute and called upon them to settle and thus removed the

suspicion that the producers were endeavoring to exploit the situation to their advantage.

In the August 21, 1945 issue of "Variety" the Teamsters Union strongly criticized the SWG for having entered into a dispute in which it was in no way concerned. The Teamsters Union called on the SWG to answer the question of why it had abandoned its neutral position. The teamsters added that the blunt fact was that the Hollywood studio strike was not a strike over wages or hours but a jurisdictional dispute in which both the Communists and the SWG had reversed their original positions.

informed that this action on the part of the SWG clearly represents the Communist domination and infiltration of that organization.

During this period the SWG has continued to publish "The Screen Writer," many articles of which are contributed by members of the Communist Party. In the October, 1945 issue of this publication, there are five lead articles, four of which were written by members of the Communist Party, and the fifth was authorized by a Chinese cameraman, James Kong Howe, who lives with a Caucasian Communist, Sonore Babb. The editor, the managing editor and Ring Lardner, Jr., who is on the editorial committee, are members of the Communist Party and "The Screen Writer" itself is designed by John Hubley, a Communist, according to information obtained from the records of Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Party.

Conference of Studio Unions
(Period January 1, 1946,
through March 31, 1946)

The strike in the motion picture studios which was called by the Conference of Studio Unions on March 12, 1945, and which ended on October 29, 1945, has been settled temporarily by a three-man arbitration committee during the period January 1 through March 31, 1946. This arbitration committee was appointed by the Executive Council of the AF of L. The striking employees returned to their jobs but the same basic differences between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees are still in existence despite the decision made by the arbitration committee. According to a confidential informant of the Los Angeles Office, it is only a matter of time until the fight between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees will flare up again.

Herbert K. Sorrell, leader of the Conference of Studio Unions and a former Communist, was a member of the Communist Party in 1937 under the name of Herb Stewart. In 1937 he carried Communist Party Membership Book No. 60622.

DEVELOPMENTS IN THE CONFERENCE OF STUDIO UNIONS
APRIL 1, TO JULY 1, 1946

During the month of May, the labor situation within the Hollywood studio unions was comparatively quiet, most probably due to the fact that Herbert K. Sorrell was on trial before the Los Angeles Central Council on the charge of being a Communist. However, on May 29, 1946, the AF of L Central Labor Council directed its affiliated members not to handle material worked on by the members of the nonaffiliated International Association of Machinists. The International Association of Machinists withdrew from the AF of L some ten months ago, as you will recall, as a result of a jurisdictional dispute with the AF of L Carpenters.

The Conference of Studio Unions, lead by Herbert K. Sorrell and heavily infiltrated by Communists, has been placed in a very peculiar position as a result of this dispute. The Conference of Studio Unions is composed of eleven local unions, ten of which are affiliated with the AF of L and the other with the International Association of Machinists.

A spokesman for the International Association of Machinists stated that if members of his union are discharged as a result of the AF of L ultimatum, the eight major Hollywood studios will be picketed. Leaders of the AF of L have ordered the motion picture industry to ignore the picket line of the International Association of Machinists. The Conference of Studio Unions, however, has announced that its 8,000 members will support the International Association of Machinists' picket line, and it appeared at that time as if the major Hollywood studios would again be faced with a major jurisdictional strike.

The International Association of Machinists local, as you recall, is completely dominated by Communists who have persuaded Communist leaders in the Conference of Studio Unions to back them against the AF of L.

The "Daily People's World", a West Coast Communist publication, on June 22, 1946, carried an article under the caption, "Producers Strike," which stated that it was really the producers who were calling the strike in the motion picture industry and which described it as, "a Producers maneuver, the same kind of maneuver which to date has successfully stalled contracts." However, information developed reflects that the producers are merely the victims of a jurisdictional dispute between the two rival unions.

The Communist Party has issued a number of leaflets addressed to all studio workers calling upon them to unite in order that they may secure higher wages, and additional information reflects that the Communists will fully back any strike which is called in the motion picture industry.

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Producers in Hollywood were allowing both rival unions to work, meanwhile filing their petitions with the National Labor Relations Board requesting a proper bargaining agent. This petition to the National Labor Relations Board outlines the claim of the four unions which are now involved in the dispute, namely, the International Association of Machinists, the new charter AF of L Machinists, the International Brotherhood of Teamsters and the International Alliance of Theatrical Stage Employees. Each of these unions claims the right to represent machinists in the studios.

On July 1, 1946, Herbert K. Sorrell called a strike, claiming the producers failed to recognize his wage demands. This strike seriously affected the ten major motion picture studios. Sorrell coupled recognition of a non AF of L Machinists union with his wage demands. Although producers state that they have agreed to meet wage demands, they do not recognize the non AF of L Machinists Union and have called upon the National Labor Relations Board to settle the jurisdictional issue.

Additional information developed from confidential paid informant [redacted] stated that the real issue is a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees. Roy Brewer, international representative of the IATSE, stated to the press on the morning of July 1, that his members would cross the picket lines. According to a release in the "Daily Worker", carrying the date line of July 2, 1946, and bearing the caption "The AF of L Unionists Engage in Bloody Clashes at Two Movie Studios Today," it was indicated that many were bruised, two required hospitalization and two were arrested as the production was generally slowed down. Following this uprising, peace feelers went out from the strikers. This peace bid came from the Conference of Studio Unions, which proposed an interim wage contract with producers and a truce of thirty to sixty days. The IATSE announced a willingness to join this peace movement, and the article continued, the producers had scheduled a meeting to be held later on July 2, 1946.

DEVELOPMENTS IN CONFERENCE OF STUDIO UNIONS
(July 23, 1946 to November 14, 1946)

According to [REDACTED] Confidential Paid Informant of the Los Angeles Field Division, the Conference of Studio Unions, which he classified as a block of Communist-dominated unions, during August of this year again opened the jurisdictional dispute with the International Alliance of Theatrical Stage Employees (IATSE). [REDACTED] stated that because of this dispute there may be another strike called in the motion picture industry. He stated that the block of unions has now refused to accept the decision of the arbitrators of the dispute and that they are now demanding that the work allocated to the IATSE be given to the Studio Carpenters Local 946, which is one of the Unions affiliated with the Conference of Studio Unions.

This source states that in all this union activity there is no question of wages or conditions involved as the motion picture producers are now in the process of negotiating with all unions, and contracts will be entered into. Any strike in the studio will be a repetition of the previous strikes led by Sorrell, which, according to this source, were an attempt to gain control of certain known Communist union locals now under the jurisdiction of the IATSE.

"The Los Angeles Examiner" on July 31, 1946, under the head "Film Merger Confirmed" announced that the old Universal Studio and International Pictures, Inc., plus Arthur Rank, Ltd., of London, had amalgamated into one of the most exciting mergers that has happened in Hollywood in many years and the biggest since Twentieth Century Fox took over the old Fox Company. It is stated that the name of the new organization will be Universal - International Production Company.

[REDACTED] further stated that William Goetz will be President of the new organization; Leo Spitz will be the Chairman of the Board; Nate Blumberg will remain Chairman of the Board of Universal and J. Cheever Cowdin is also to be associated with Universal. Cliff Work is to remain as an executive and Walter Wanger will release his products through this company.

"Variety" for August 15, 1946, under a New York date line stated, "The first meeting in America of the Confederation Internationale des Societes de 'Auteurs et Compositeurs will be held in Washington in October. There are forty-one member nations. ASCAP will play host to the Second Federation. The Confederation is divided into four federations: Dramatic Rights, Reforming Rights, Mechanical Rights and Book Rights. ASCAP's General Manager, John G. Paine, is President of the Second Federation."

According to Confidential Informant [REDACTED]

and [REDACTED]

[REDACTED] the Conference of Studio Unions once again called a strike in September in the Hollywood Motion Picture Industry. These sources stated that this strike is merely a continuation of a previous strike called in 1945 which lasted for eight months. They state that the present strike is again purely a matter of jurisdiction between the International Alliance of Theatrical Stage Employees, and the Conference of Studio Union, which is dominated by Communist influence, the leader of the latter group being Herbert K. Sorrell, who has long been affiliated with Communist activities in the motion picture industry.

These sources state the primary purpose of this strike is to try and get control of all studio workers for Communist purposes. As a means of clarification, the eleven unions which now compose the Conference of Studio Unions, ten of which are associated with the American Federation of Labor, are being set out below:

<u>Local</u>	<u>Parent Organization</u>
Screen Set Designers Local 1421	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Publicists Guild Local 1489	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Story Analyst Guild Local 1488	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Cartoonists Guild Local 852	Brotherhood of Painters, Decorators, and Paperhangers of America
Moving Picture Painters and Scenic Artists, Local 644	Brotherhood of Painters, Decorators, and Paperhangers of America
Special Officers and Guards Local 193	Building Service Employees International Union
Building Service Employees Local 278	Building Service Employees International Union

<u>Local</u>	<u>PARENT ORGANIZATION</u>
Studio Carpenters Local 946	United Brotherhood of Carpenters and Joiners of America
Studio Electrical Workers Local 40	International Brotherhood of Electrical Workers
Studio Sheet Metal Workers Local 108	Studio Metal Workers International Union
Studio Machinists Local Cinema Lodge 1185	International Association of Machinists

As has been previously indicated, the Conference of Studio Unions is headed by Herbert K. Sorrell. This Conference is an independent organization which was formed several years ago, reportedly by Communists on the theory that if several unions would band together, their bargaining position would be greatly enhanced. The only union which is not affiliated with the AFL within this Conference is Local 1185 of the Studio Machinists. At first the International Association of Machinists spokesmen stated that if members of Local 1185 were discharged from their positions because of the ultimatum issued by the AFL Central Labor Council, that their members would picket these studios. However, as yet, according to the above-mentioned sources, no members of the International Association of Machinists have been discharged and the producers have employed additional machinists who are affiliated with the AFL in order to avoid this jurisdictional dispute.

DEVELOPMENTS IN THE INTERNATIONAL ALLIANCE OF THEATRICAL
STAGE EMPLOYEES. (July 23, 1946 through November 8, 1946)

[redacted] Los Angeles paid confidential informant, related that the struggle for control of all studio unions revolves around the National Convention of the International Alliance of Theatrical Stage Employees held the week of July 22, 1946 in Chicago, Illinois. He states that the Communists in the studio unions operating through the Conference of Studio Unions attempted to defeat the incumbent President, Richard W. Walsh, who has been consistently anti-Communist in union affairs. He stated that the Communists failed to elect their candidate William T. Bennett, of Washington, D. C., who had made a bargain with the Conference of Studio Unions and Herbert K. Sorrell, the Communist leader of that group.

The highlight of this convention, according to [redacted] was the Communist issue which took precedence over all other issues. [redacted] states that Walsh was elected practically on this issue alone. He stated that Senator Jack B. Tenney

head of the Joint Legislative Committee on Subversive Activities in California, flew to Chicago and addressed the Convention on the Communist issue and convinced that body for the most part that all the troubles in the immediate past within the Hollywood Unions were the result of the attempts by the Communist Party to capture those unions. According to this source, the Convention voted powers to Walsh to clean up the Hollywood situation. No action has been reported, as yet, in this direction, however.

The Hollywood Reporter for July 29, 1946, under the heading "Walsh handed Powers, End All Jurisdictional Disputes" stated in part that Walsh was reelected to his third term as president of the IATSE, and announced a determination to settle for all time the jurisdictional disputes in Hollywood and to rid the Alliance of destructive elements that stand in the way of the union. He was given dictatorial powers to achieve this end. The 38th biennial convention at the Stevens Hotel reelected him by a vote of 649 to 426 and granted all effective powers to settle jurisdictional matters that have troubled the Alliance during the last years.

Walsh defeated William Bennett in his second try for the presidency. The enthusiastic endorsement given Walsh by William Green, by Eric Johnson, by Brigadier General Joseph Kennan and others, and also a number of resolutions approving his actions during the Hollywood strike, helped Walsh continue in his job.

The article stated that in granting Walsh full powers, the Convention authorized him to "act as he chooses" in the Hollywood studio situation and "to add, amend or alter any portion of the constitution and by-laws of the Alliance he deems necessary."

It stated, "The delegates acted on a supplementary report from Walsh in which he pleaded for this power and in which he explained that he needed this 'supreme authority' for the purpose of 'not asking but telling' the locals what to do."

It quoted Walsh as stating, "I know this is a drastic move, it gives your incoming president tremendous powers but I need it to protect our jurisdiction and local unions in Hollywood. If we don't win Hollywood we'll lose all. Your president must have this authority."

The article further stated, "After long debates, the convention adopted a resolution dealing Walsh and the Executive Board to act immediately to get rid of Communists, Nazis, Fascists and Ku Klux Klansmen in the union."

The article stated that the convention approved the expulsion of twelve members of Local 44 for failure to cooperate with the Alliance in the jurisdictional disputes during the recent strike in the Hollywood studios.

A banquet was held at the Hollywood Roosevelt Hotel on the evening of October 3, 1946. According to [REDACTED] Tom O'Brien labor member of the British Parliament then in Hollywood studying the problems of labor in motion pictures, stated that the film industry of Great Britain was having much the same trouble with the Communists as the IATSE was having in Hollywood. He went into the subject at length because the same type of labor disputes broke out in the English industry at the same time as those which took place in Hollywood. He stated, "It may be a coincidence, but I doubt it. The Communists are trying to take over the entertainment industry of the world because through it they can exercise great influence. If they can get control of this industry, they will have gone two-thirds of the way."

DEVELOPMENTS AS A RESULT OF MOTION PICTURE INDUSTRY STRIKE
(July 23, 1946 to November 8, 1946)

Through confidential informants the Los Angeles Office learned that the motion picture industry was faced with a strike on the night of September 12, 1946 as a result of a jurisdictional dispute within the American Federation of Labor over the Studio Carpenters. The International Alliance of Theatrical Stage Employees, which represents most of the employees in the entertainment world, but which is not a member of the Executive Council of the American Federation of Labor, does not represent the Studio Carpenters. An individual known only as Hutchinson, who represents the Carpenters Union, participated a showdown with Walsh of the IATSE. This showdown threatened a complete stoppage of the motion picture studios.

[REDACTED] advised representatives of our Los Angeles Office that local unions of the motion picture industry during the week of September 18th were holding mass meetings protesting to William Green and other high union executives, against the dispute between Hutchinson, of the Carpenters Union, and Walsh, of the International Alliance of Theatrical Stage Employees which threatens to shut down the industry. At that time this source reported that no new motion picture sets were being constructed by the carpenters and when pictures presently in production had filmed all possible scenes using the present sets, production would shut down unless the Executive Board of the AFL reached a decision. At that time it was stated that approximately 60 carpenters would be the cause of some 30,000 people being out of work. George Elmer Adams, of the Burbank, California Police Department, predicted that a strike would occur at any time and that considerable trouble would be experienced when the strike occurred.

During this same period Herbert K. Sorrell, of the Conference of Studio Unions, was charging that producers refused to recognize Studio Carpenters of Local 946, which is a member of the Conference of Studio Unions and that producers favored carpenters within the IATSE. The Screen Writers Guild publicly stated at this time that the dispute was a jurisdictional one within the AFL and that it had been so designated by the AFL. The Guild instructed its members to pass through any picket lines. At this time it was reported that the Communists would vigorously support a strike.

It appeared at this time, according to Roy M. Brewer, International Representative of the IATSE, that the strike would start during the week of September 25, 1946. According to Brewer, members of the IATSE Screen Actors Guild, Screen Extras Guild, Musicians Local, Teamsters Local and all other known Conference of Studio Unions groups in the motion picture industry have been instructed to pass through any picket lines established by the Conference of Studio Unions.

Reliable sources report that Sorrell at this time was unable to lead the 7000 Conference of Studio Union workers out on strike over a jurisdictional issue and, therefore, he was winning his point by ordering Conference of Studio Union members not to work on studio sets, thus forcing the producers to discharge Conference of Studio Union members who, in turn, called this a producers' lockout.

On September 25th the Conference of Studio Unions demanded that the producers rehire 1000 discharged carpenters and painters by 6:00 PM. The producers charged the Conference of Studio Unions was not acting in good faith and that this was merely a jurisdictional dispute. The Conference of Studio Unions planned a mass meeting for the evening of the 25th of September, at which time it appeared inevitable a vote for this strike would be passed. A strike vote was cast by this group and picket lines were set up which resulted in fighting and general disorder. The police forced the Conference of Studio Unions pickets to conform with the Superior Court injunction which limits the number of pickets.

The CSU reportedly was boasting about the fact that the strike had seriously hampered production. The Producers Association, however, stated on October 1, 1946 that production was normal in all major studios. The Selznik Studios, an independent producer, stopped production for the duration of the strike. The Conference of Studio Unions filed conspiracy charges against the ten major studios and the International Alliance of Theatrical Stage Employees with the NLRB, charging that major studios and the IATSE have conspired to deny the CSU its rights under the National Labor Relations Act. The AFL Central Labor Council, according to reports, remained neutral on the

question. Richard Walsh, the Head of the IATSE, issued an ultimatum to independent producers to discharge the CSU members and to hire IATSE replacements.

It is reported that the Communist-dominated Screen Writers Guild met on October 1, 1946 to determine its strike policy. It is the report of informants that the position taken by this organization will forecast the policy to be followed by the Communists in connection with the strike.

Herbert K. Sorrell, of the CSU, and Richard Walsh, of the IATSE, together with ten representatives from the Screen Actors Guild were reported attending the AFL Convention which began on October 7th in Chicago. The jurisdictional dispute between the IATSE and the CSU was, according to informants, to be considered at this convention.

On October 5, 1946 Warner Brothers countered the CSU action against them by entering a million-dollar damage suit against Sorrell and the CSU, charging conspiracy to damage the Warner Brothers property in the 1945 jurisdictional strike. During this period it was reported that U. S. representatives John Wood, Chairman of the House Un-American Activities Committee, was in Los Angeles to investigate the extent of Communist influence in the current strike. Newspapers quoted Wood as stating that he will return to Los Angeles in November for further investigation of the Communist activities in connection with labor in the motion picture industry.

During this same period it was reported by reliable sources that if the jurisdictional question was decided against Sorrell at the AFL Convention, Sorrell might attempt to lead his CSU into the CIO. Under the present agreement in effect between the AFL and CIO there is no CIO union operating in the motion picture industry.

Reliable police contacts reported that the producers received a telegram from AFL President William Green on the afternoon of October 8, 1946 stating that the jurisdictional issue would not be settled at the Chicago Convention and that the CSU - IATSE dispute must be settled in Hollywood.

Green has reportedly turned down the plea of the Screen Actors Guild to settle the jurisdictional dispute. Some observers believe that this may mean picketing and violence. Mass picketing was reported at the Columbia Studios in Hollywood on the morning of October 8, 1946.

On October 14, 1946, the police halted mass picketing at the Columbia Studios which was in violation of the Superior Court injunction by arresting and jailing 153 pickets. No violence or disorder, however, was reported in connection with these arrests.

Norval Crutcher, Secretary, Film Technicians Local 683, IATSE affiliate, announced on October 13th that his local would resist CSU picket lines. Members of this local process film and thus are essential to the making of motion pictures.

Roy Brewer, International representative of the IATSE, has charged that Local 683 of IATSE has always closely adhered to the Communist line. Richard Walsh, International Head of the IATSE threatened strong reprisals against the IATSE local. As you will recall, when a similar situation developed in last year's film strike, Walsh took over an IATSE local as a trustee. Indications are that Walsh may do this with the rebellious Local 683. Some observers say the action of Local 683 is a serious obstacle to an early strike settlement.

It was learned that a meeting of prominent Communists was held on the evening of October 12, 1946 at the home of Screen Writer Ring Lardner, Jr., an alleged Communist, where approximately \$4,000 was raised to help CSU strikers. Well-informed sources have stated that the Communists are wholeheartedly in support of the current strike.

On October 18, 1946, the International Representatives of the International Alliance of Theatrical Stage Employees suspended the powers granted to IATSE Film Technicians Local 683 to conduct its affairs. This action was taken by International Representatives because Local 683 joined the rival CSU picket lines. This strike by Film Technicians seriously hampered production in all National Studios since members of this local must process all film.

However, Roy Brewer again threatened Local 683 that unless the members returned to work immediately, other arrangements would be made to process movie film in New York.

On October 23, 1946, reliable sources reported that the jurisdictional strike in the motion picture industry may soon end due to the fact that both the CSU and the IATSE have agreed to accept the AFL decision to award set erection work to the IATSE.

According to press reports, a joint committee of the IATSE - CSU and the powerful Screen Actors Guild, which was largely responsible for this settlement, met on the afternoon of October 28, 1946 to appoint a permanent arbitrator for jurisdictional controversies in the motion picture industry.

It is interesting to note that the Communists through the Daily Worker have alleged that the million-dollar motion picture industry entered into a conspiracy with corrupt and racketeering leaders of the IATSE to

"Smash Democratic Unionism" in Hollywood. The Communists through the Daily Worker are alleging that Walsh and Brewer of the IATSE are cooperating with the producers over this jurisdictional dispute to becloud the real issue. They allege that the CSU is the only union in the industry which gets tough about wages, hours and working conditions and that whenever action along these lines is instigated by the CSU, the old "jurisdictional bugaboo" is hauled out and brought into the forefront.

The Communists accuse the producers of obtaining injunctions through local judges who are alleging anti-labor, and of also obtaining the aid of police and sheriffs who cooperate with them.

The Communists through the Daily Worker list the following demands of the CSU:

1. Return all employees under CSU jurisdiction to their jobs with status unimpaired.
2. Acceptance by all parties of the AFL Directive in its entirety giving to carpenters the construction of sets or stages which they have done for the past 26 years, as ordered by the AFL Executive Council and AFL President William Green.
3. Immediate completion and signing of all contracts with provisions for adequate machinery for settlement of all controversies, including those over allocation of work.

On November 5, 1946 it was reported that negotiations were continuing to end the Hollywood film strike. However, it was also reported that the question of higher wages was now being brought into the light by the strikers. The Conference of Studio Union affiliates were reported to be demanding a 20% raise for a thirty-hour week before signing contracts to return to work.

Roy Brewer, the International representative of the rival IATSE, charged the Conference of Studio Unions with bad faith and stated that the question of wages was never involved in the jurisdictional strike which was called by Sorrell some six weeks ago. Brewer also charged that Sorrell is now attempting to alter the arbitration proposal previously agreed upon by both the CSU and the IATSE. At the time of this report the Conference of Studio Unions was still picketing all major studios and an unusually large

mass demonstration was reported at 20th Century Fox Studios.

On November 13, 1946 it was reported that the leaders of the CSU and the IATSE were conferring with Joseph Kennan, AFL leader who was in Hollywood to consider accepting a position of AFL Labor Czar for the movie industry. However, no indication of an immediate settlement of this jurisdictional strike has been reported.

Sorrell charged at this time that wages and hours are the basic issue between the Conference of Studio Unions and the producers. Meanwhile, the Motion Picture Consumers Local 705, which is affiliated with the IATSE, has rebelled against the international leadership of the IATSE and set November 14th as the deadline upon which they would join IATSE Film Technicians Local 683 in the CSU picket lines.

Local 705 alleges that producers have refused to give them a signed contract covering wages and hours. This move by executive heads of Local 705 is directly contrary to the stand taken by the general membership of this local who at a meeting the previous week voted down a motion to set a definite time limit on negotiations with producers.

On the afternoon of November 13, 1946, CSU leader Sorrell threatened to extend the Conference of Studio Union picket lines to independent producers. It was also reported that 64 writers within the Screen Writers Guild have started a petition to donate \$10,000 to Film Technicians Local 683 to "aid their fight against certain undemocratic pressures within the IATSE."

On November 13, 1946 it was reported that five homes of non-strikers, one a shop steward of IATSE Local 44, were bombed in a new wave of violence in the Hollywood film strike. These bombs were described as homemade grenades. Although at least two of the bombs caused extensive damage to the homes, no one was injured. Roy M. Brewer of the IATSE has posted \$5,000 reward leading to the arrest and conviction of the vandals.

Richard F. Walsh, President of IATSE, announced that all representatives of IATSE would be withdrawn from the current negotiations with CSU leaders. He stated that his organization would not negotiate with the CSU as long as there is any act of violence against members of his union.

Los Angeles press reports state that Sorrell refused any comment on this recent outbreak of violence. Reliable Los Angeles police contacts advise that an extensive investigation is being conducted but that it has been made unusually difficult because there are a number of so-called "powder men" in Hollywood who are hired by studios to simulate explosions in motion pictures. This source also reports that the Los Angeles police are investigating a gunman who was recently expelled from the IATSE for disclosing information to the rival labor leader Sorrell. Sorrell is combating, according to reliable sources, what appears to be an unauthorized dissension within the ranks of his union to continue the strike.

SCREEN WRITERS GUILD

The Screen Writers Guild opened discussions among its members whether to ban the sale of material to the motion picture industry and adopt the procedure of licensing of all material.

[REDACTED] a screen writer who requested that his name be kept in strict confidence, has pointed out that this move to license material has two objectives: First, to prevent the studio from re-using or re-issuing a screen story without paying the writer an additional fee and, two, to control the content of the motion picture. This source, who is a screen writer, states that the Communists are, of course, particularly interested in securing absolute control over the content of motion pictures and they, the Communists, feel that through the Screen Writers Guild they will be able to force the producers of the Motion Picture Industry to accept a license to use a particular screen story and as an incentive to the use of that license, the producer would not, of course, be able to change the script.

James Cain, prominent novelist and screen writer, has appeared before the Screen Writers Guild and asked the Guild to accept the idea of a license apparently on the basis that the producers frequently re-issue pictures for which they do not pay the writer a second time. In the May, 1946 issue of the "Screen Writer," one of the feature articles is entitled "A Time for Action," which is written by Emmett Lavery, President of the Screen Writers Guild. In this article, Lavery, who has been identified in numbers of Communist Front organizations and activities, has pointed out that the Executive Council of the Authors League has come out for the principle of licensing and he has called upon the Authors League to assist the Screen Writers Guild in securing such rights for the Screen Writers. He admits that the Guild is nearly powerless to enforce the licensing idea at the present time inasmuch as the minimum basic agreement under which the Screen Writers Guild operates applies to employment conditions only and does not apply to material sold to the studios for the screen. He feels that the problem is one for concerted action by the Authors League and the Screen Writers Guild.

Lavery pointed out that at a recent meeting of the Screen Writers Guild, a resolution was passed which states, "In any arrangement by which there is granted the right to produce a motion picture based on material written by any member of the Authors League, or, its member or affiliated guilds (the Screen Writers Guild is affiliated with the Authors League), there should be granted only the right to produce and exhibit within a stated period a single motion picture on 35 mm film in the English language. These rights should be in the form of a license limited as aforesaid, which shall cease upon the expiration of a fixed time."

[redacted] feels that if the Communists and the Screen Writers Guild are able to secure a contract with the producers based upon licensing rather than the sale of material, they will be able to control the content of each motion picture. This informant feels that along with a license to use a motion picture will be an accompanying restriction upon changing it by the producers.

James Cain, recently, during a meeting of the Screen Writers Guild, according to the March 5, 1946 issue of "Variety" stated: "Once we control our properties we can demand and get all sorts of concessions. We should have a fund, like the ASCAP fund for the musicians obtained from a check off on all pictures for the benefit of all members of this Guild to be whacked up on a rating basis to take care of us in our old age, to be put in the bank or to be used for whatever we choose to spend it on."

Apparently, in line with this new move on the part of the Communists within the Screen Writers Guild, H. S. Kraft, a Communist, wrote a four-page article for the March, 1946 issue of the "Screen Writer" entitled, "Dreiser's War in Hollywood." This article was an account of Theodore Dreiser's attempt to force Paramount Pictures to dramatize his novel, "An American Tragedy" with a full realization of "the violent social, economic and loyal influences affecting the hero of the novel."

COMMITTEES APPOINTED BY SWG

The May, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a list on page five of the Screen Writers Guild Studio Chairman. An examination of this list reflects heavy infiltration and domination by the Communists in the Guild. This list is as follows:

Columbia Studios:	Melvin Levy
Metro-Goldwyn-Mayer:	Isobel Lennart
Paramount:	Abe Polonsky
RKO:	Henry Myers
Republic:	John Butler
Twentieth Century Fox:	Kanda Tuchack
Universal:	Joel Malone
Warner Brothers:	Ranald MacDougall

Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Party, which is composed of motion

picture personnel had in her possession records reflecting that Levy, Lennart, Polonsky and Myers were members of the Communist Party according to a highly confidential but delicate source and [redacted] Confidential Informant of the Los Angeles Office, has identified MacDougall in several front activities.

The February issue of the "Screen Writer" identified members of the Screen Writers Guild Arbitration Panel and it was noted that the following Communists were members of this panel: Leopold Atlas, Ben Barzman, Guy Endore, Robert Lees, Melvin Levy, Waldo Salt and Leo Townsend. It was also noted that Melvin Frank is a member of this panel and although it has never been determined that he is a member of the Communist it has been ascertained through a highly confidential but delicate source that Elizabeth Benson, Section Organizer and Membership Director of the Northwest Section of the Los Angeles Communist Party, which is composed of motion picture personnel has in her possession records which reflect Ann Ray Frank, his wife, is a Communist.

During the last three or four years, W. R. Wilkerson, Editor of the trade publication "The Hollywood Reporter" has repeatedly attacked the Communist infiltration of the Motion Picture Industry and he has paid exceptional attention to the Communist infiltration of the Screen Writers Guild. In the April 16, 1946 issue of the "Hollywood Reporter," Wilkerson attacked members of the Screen Writers Guild and stated that most of them were either Communists or Fascists and that all of them spend far too much time in political activities. Wilkerson stated that the writers in Hollywood are "doing every job but the one that they are being paid for. The former \$200 a week writer is now getting \$2,000 each pay day and doing less work." Again on June 20, 1946, Wilkerson described what he called "some screwy undercover tricks being pulled by our creators in the studios are promulgated by the Commies among them." Wilkerson then went on to relate a situation of an unidentified important star who refused to accept a certain director stating that the director was a red baiter, and Wilkerson related another incident in which an individual was a known Communist writer and was dismissed from a screen story because the star who was allegedly a Communist complained to the studio about the writer.

At a membership meeting of the Screen Writers Guild on April 29, 1946, a resolution was raised urging action against the Hollywood Reporter and in the May, 1946 issue of the "Screen Writer," Wilkerson was pictured as "inviting Congressman Rankin to push on with his witch hunt in Hollywood" and in the light of this discussion the SWG passed the following resolution: "That the Screen Writers Guild now declare officially that Wilkerson has been unfair to the Guild and all its members and that the members of the Guild are called upon to institute a voluntary boycott of the publication and that we call upon other Guilds and unions and Agents to join us in this boycott."

It has been noted that recent issues of the "Screen Writer" have prominently displayed in heavy black type an announcement that the Screen Writers Guild has indorsed the FEPC and requested members of the Guild to sign a petition which will put the FEPC on the California ballot.

In the March issue of the "Screen Writer" there was a note on page 46 which urged all members "and friends and others interested in this extension of democracy" to sign the petitions of the Fair Employment Practices Committee. This note then went on to list the members of the State Executive Committee to place the FEPC on the California ballot.

Well informed sources have stated that the FEPC has been originated and promoted by the Communist Party.

The "Screen Writer" is the official publication of the Screen Writers Guild and is issued monthly. It has been noted that the May issue of the "Screen Writer" stated that Isobel Lennart had been selected to serve on the Editorial Committee. Those responsible for the publication are as follows:

Dalton Trumbo - Editor (Communist)
Gordon Kahn - Managing Editor (Communist)

Editorial Committee:

Adele Buffington
F. Hugh Herbert
Philip Dunne
Sonya Levien
Theodore Strauss (Communist)
Ring Lardner, Jr. (Communist)
Paul Trivers (Communist)
Stephen N. Avery

The "Screen Writer" is sold at only eleven book stores and news stands in Los Angeles and it is noted that among these are the Lincoln Book Store, 1721 North Highland Avenue in North Hollywood and the Progressive Book Shop, 717 West Sixth Street, Los Angeles, both of which have been identified by reliable informants as Communist book stores.

Under date of August 14, 1946, the "Hollywood Reporter," a motion picture trade sheet edited by William Wilkerson, contained the following editorial under the caption, "Another Vote for Stalin." Because of its interest, this article is being set out in full:

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Hendon _____
Mr. Pennington _____
Mr. Quinn Tamm _____
Mr. Nease _____
Miss Gandy _____

"The Screen Writers Guild continues to take its orders from Moscow!

"A late issue of Izvestia, the official newspaper of the Soviet government, attacked the recent film trade agreement arranged between the American and French state departments.

"According to an Associated Press dispatch dated August 9 from Moscow, Victor Poltoralsky, writing in the Communist organ, attacked the agreement as a threat to the very existence of the French film industry, and became particularly virulent over an alleged statement by American economists that American films offered 'the best method of fighting Communism in France.'

"Izvestia is the voice of World Communism giving orders. The voice of the Red Beachhead in Hollywood—saying, 'aye, aye, comrade!!!'—was heard in the Screen Writers Guild meeting on July 29, at the Hollywood Roosevelt Hotel, when that Red-dominated organization adopted the following resolution:

.....'that the Screen Writers Guild, in answer to the appeal of the French film workers, expresses its opinion of the French-American film agreement and asks our State Department to investigate the possibility of re-negotiating this agreement so that the French film industry can survive.'

"In other words, the Communist Party organ in Moscow and the Screen Writers Guild in Hollywood attacked the French trade agreement on the same spurious grounds—that it would destroy the French film industry.

"And the Guild voted against the State Department of the republic that gives American writers their freedom, and against the motion picture industry, which gives them their living.

"They were persuaded to do this by Harold Salemon, who addressed the Guild for 25 minutes, denouncing the trade agreement. He charged that a third of the workers in the French film industry would be thrown out of work by the American trade agreement. He said the American industry was prepared to flood France with five years of film product. And he implied that the State Department was imperialistically forcing American films upon an unwilling French public.

"This was barefaced lying. The agreement negotiated by Leon Blum and the American State Department does not guarantee THE EXHIBITION OF A SINGLE AMERICAN MOTION PICTURE IN FRANCE. American

pictures will be played ONLY if French theatre owners and the French public want them.

"The trade agreement DOES GUARANTEE that four out of every 13 weeks' playing time in French theatres shall be devoted to the exhibition of French pictures. All 13 weeks CAN be devoted to French pictures if the theatre manager prefers.

"The Guild resolution deliberately beclouds this situation by making it seem that French exhibitors were forced to play nine weeks of American pictures. But the only force backing American films in France is that of popular demand.

"And this, the Communists can't stand!

"The true situation is revealed in a copy of a letter which the Reporter received from the head of a major studio yesterday—a letter written by Eric Johnston, president of the Motion Picture Association, to Emmet Lavery, President of the Screen Writers Guild. It speaks for itself:

"Dear Mr. Lavery:

"I am profoundly disturbed by the implication of a resolution which I understand was recently adopted by the Screen Writers Guild.

"According to information received from our Hollywood office, this resolution said in part:

"that the Screen Writers Guild in answer to the appeal of the French film workers, expresses its opinion of the French-American film agreement and asks our State Department to investigate the possibility of re-negotiating this agreement so that the French film industry can survive."

"The plain implication of the resolution is that the agreement recently negotiated by our government and the French government is a threat to the survival of the French film industry.

"I believe there is absolutely no basis for the unwarranted assumption that the agreement threatens the extinction of the French film industry and I believe further that such an assumption casts an undeserved reflection upon the good faith of the American and French officials who negotiated the agreement for the two governments.

'The Guild's resolution, in effect, distorts so completely the purpose and meaning of the agreement that I believe a clarification of its provisions is vitally essential. With that in mind I shall set forth briefly why it was adopted and the purposes which it is designed to achieve.

'The moving purpose behind the agreement was a desire to promote the ideal of world unity by removing some of the restrictions which isolate one nation from another by Chinese Walls of nationalism. The motion picture is a primary medium for the exchange of ideas between people. I have always believed that excessive nationalism breeds war; that a freer exchange of goods, services and information is a healthy offset to the friction which causes war.

'As for the specific conditions of the agreement relating to the motion picture, I believe that any fair-minded person will agree that the terms set forth actually protect the development of the French film industry and give it a greater measure of protection than it had before the war.

'For example, every theatre in France must reserve at least four week's playing time out of every 13 solely for French pictures. During the remaining nine weeks of the quarter, the theatre is free to play foreign pictures or French pictures, whichever it prefers. The free playing time is not reserved for American pictures—it may be used for the exhibition of Russian films or British films or French films or the films of any other nation.

'Actually, the agreement does not guarantee the exhibition of a single American motion picture in France. It simply opens the market to the best pictures.

'Before the war, the American motion picture industry annually supplied between 150 and 185 "dubbed" feature pictures for the French market. Since the agreement, however, the eight leading American companies voluntarily agreed to release not more than 124 "dubbed" features in the French market annually. The number of feature pictures with superimposed titles which have a limited distribution in France will be substantially smaller than before the war. This should reassure anyone who honestly believes that the American industry is preparing to flood the French market with films produced here during the war period.

"The observation of Monsieur Leon Blum, an outstanding French patriot who aided in negotiating the agreement, should be sufficient answer to the accusation that the agreement is against the best interests of the French producing industry. In a statement, quoted in the American press on June 29, Monsieur Blum said:

"In renouncing the 1936 pact, the United States made a considerable concession in agreeing to let France keep exclusively four weeks out of every 13 for French products, assuring 30 percent of the playing time. When negotiations started, the French hoped to get a seven weeks quota, but after long discussion France did well in comparison to a 17 percent guarantee granted to Italy and a 22 percent accord with Britain."

Monsieur Blum added:

"There is not a word in the accord to prevent an exhibitor from showing 100 percent French films if he wishes. What is needed is for the French film industry to produce films pleasing to the public.

"Film interests here must remember the Washington accord would assist in the re-establishment of the French film industry. The French industry will aid in every way."

"You may be interested in knowing that when the loan agreement was up for approval in the French assembly, the only spoken opposition to the film provisions came from a few Communist deputies. It is obvious to me why French Communists wish to keep out American motion pictures which reflect American democratic life.

"I do not for a moment challenge the right of the Screen Writers Guild or any other group to ask the State Department to re-negotiate the existing film agreement with France. That is simply the exercise of an American fundamental right.

"But the implication that the government of the United States or the American film industry took undue advantage of the French film industry is both naive and false. I challenge it.

"I am giving you these facts in the interest of fairness and accuracy."

Sincerely yours,

Eric Johnston.

"Mr. Johnston's appeal probably will fall on deaf ears. Communists are not interested in 'fairness and accuracy'.

"Mr. Salemon, the sponsor of this attack on industry and government, has been an industrious member of many of the extreme left-wing groups which have consistently followed the Party line!

"This is the kind of leadership to which the Screen Writers Guild listens. This is the kind of leadership which causes the Guild to ignore the fact that the foreign market on many pictures means the difference between profit and loss, and to attack the industry of which it is a part.

"THE PARTY FIRST!"

The "Hollywood Reporter" on August 20, and 21, 1946, contained articles which were directed at the Screen Writers Guild and accused this organization of being a Communist controlled and dominated group. The "Hollywood Reporter" carried articles reflecting that the President of the Guild, John Howard Lawson, has been a sponsor of numerous Communist front groups, such as the American Youth for Democracy, and the Joint Anti-Fascist Refugee Committee, as well as the Harry Bridges Defense Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

The article also reflected that Dalton Trumbo, a member of the Guild's Executive Board and Editor of the Guild's official magazine, was a Communist and is the holder of Communist Party Membership Book No. 36802.

Gordon Kahn, Ring Lardner, Jr. and Richard Jay Collings, all members of the Executive Board, are also accused of being Communists and their Communist Party Book numbers are set out therein.

These articles were followed in this periodical by an article on the American Authors Authority, which is sponsored and backed by the Screen Writers Guild. The latter article is referred to in the section set out concerning "The American Authors Authority."

DEVELOPMENTS IN CONFERENCE OF STUDIO UNIONS
(November 14, 1946 to February 14, 1947)

This block of Communist controlled unions, according to [REDACTED] a paid confidential informant of the Los Angeles Field Division, is still on strike. The strike is a continuance of the 1945 strike which was and still is an attempt of the Communist elements, according to this source, to control the unions in the Hollywood studios.

[REDACTED] reported that during the picketing of the studios the pickets were singing "Solidarity Forever." This source also reported that the Painters District Council #36 voted a \$5,000 fund for the benefit of the strikers. The Radio Writers Guild met at the home of Ring Lardner, Jr., and voted \$4,000 for the strikers' benefit.

The Conference of Studio Unions has been spreading its influence to the radio field through an alliance with another group of like nature now being formed in that field. This new block of unions is to be called the Council of Radio Unions. An organizational meeting of radio unions was held on November 21, 1946, in Hollywood. Composing this parallel block of unions are the following:

Radio Writers Guild
Radio Directors Guild
American Federation of Musicians,
Local #47
American Federation of Radio Artists

According to this source this group has announced that it will affiliate with the Conference of Studio Unions. Commenting on this alliance, the source indicated that this would be a most effective weapon because of the affinity of the motion picture industry with the radio industry. [REDACTED]

With regard to the strike in the Hollywood motion picture industry, it is reported that this strike is now more or less ineffective. The studios have used replacements put in by the ITA and seem to be making pictures as usual. It is reported that the Conference of Studio Unions is attempting to get the support of the unions in England in order to stop production there of any pictures in which American capital is interested. So far there has been little success attached to this effort. [REDACTED]

COUNCIL OF HOLLYWOOD GUILDS AND UNIONS

[REDACTED] Special Agents of the Los Angeles Field Division on September 9, 1946, obtained a 10-page type-written report which described the activities of the Council of Hollywood Guilds and Unions. This report reflects that there are now seven CSU unions, two IATSE locals, two independent unions, and one A. F. of L. miscellaneous union, which comprise this organization. They are as follows: Screen Story Analyst's Guild; Screen Cartoonist Guild; Screen Costumers Guild; Film Technicians; Film Electricians Local 40; Machinists Guild; Musicians Local 767 (This is not the musicians union to which musicians in the studios belong.); Painters Union; Screen Publicists Union; Screen Supervisors Union; Screen Set Decorators; Screen Writers Guild.

It is noted that the subject organization has lost, mainly because of difficulties over the current film strikes, the Screen Actors Guild, Screen Office Employees Guild, and Musicians Local No. 47, to which all musicians in the motion picture industry belong.

According to this report the Council is seeking new affiliation and is attempting to induce the Radio Writers, the Radio Directors, and the Film Editors Guilds to join with them in pressing for "progressive legislation." This report also points out that the Council must seek for closer affiliation with the Conference of Studio Unions which is, as has been previously pointed out, heavily infiltrated with the Communist Party. This report also points out that the "Progressives," i.e. Communists within the Council, see the current Hollywood film strike, together with the move by the AF of L to set up a Hollywood Council, as a "serious threat" to the subject organization. According to the report, the Communists feel that if the AF of L does set up a Hollywood Labor Council in addition to the Los Angeles Labor Council the two may be operated in parallel but that it is also quite likely that the AF of L will take the AF of L local out of the Council and may have them use only the independent unions. Moreover, the current jurisdictional dispute between the CSU and the IATSE is a serious threat to the internal stage of the Council of Hollywood Guilds and Unions. Regardless of which stand the Council takes in the settlement of the dispute, several locals which are affiliated with the Council will obviously protest and this leaves the Council unable to take the affirmative, definite stand in the current dispute.

This was put quite clearly in this reports, [REDACTED] which report is believed to have been written by C. Margaret Bennett Willis, Executive Secretary, when she stated, "I am sure that everyone will agree that either the Council will cease to exist entirely or it must be stamped as a real source in Hollywood."

This report also detailed some of the highlights of the Council's activities, an examination of which reflects that the Council has constantly

supported the measures advocated by the Communist Party in the Los Angeles Field Division. These include (1) a fight against Cecil B. DeMille, (2) participation in the fight for radio freedom, i.e. the protest against high labor contenters, (3) the fight against motion picture aliens, (4) "conferences with Robert Riskin of the OWI on educational films for Europe," (5) protest against the State Un-American Activities Committee, (6) activity for a state FEPC, (7) sending a delegate to the "Win the Peace" conference, (8) a protest against banning of Lena Horne film in Tennessee, (9) a protest against Truman's intervention in the railroad strike.

This summation of Council's activities in the last few months concludes by stating, "Nor have we forgotten the Yugoslavs, the Russians, and the drive toward World War III."

The Council has continued to support those measures and activities in which the Communist Party has been prominently identified. For example, on Sunday, March 17, 1946, the Council was identified as one of the sponsors of an address by Congressman Hugh Delacy, who gave a "hard-hitting expose of the plot against the peace."

[REDACTED] an Agent of the Los Angeles Field Division obtained minutes of the meeting of the Council which was held on June 6, 1946. According to the minutes, the Council received a letter from Festus Coleman, a Negro prisoner at San Quentin, thanking the Council for their support in an attempt to secure his parole. It is well known that the Communist Party has waged a vigorous campaign to free Coleman alleging that he was improperly convicted. At the same meeting the Council stated that President Truman had "used the powers of his office to blackjack the railroad workers rather than to effect a just settlement."

At a meeting held on August 8, 1946, the Council registered a strong protest with the Ambassador Hotel for refusing lodging to a Negro song writer, Carlton Moss. Moss was identified, through a highly confidential but delicate source who had access to the records of Elizabeth Benson, the section organizer and membership director of the Northwest Section of the Los Angeles County Communist Party, as a member of the Communist Party. This meeting of August 8, 1946, closed with a resolution urging the widespread distribution of leaflets which had been prepared by the Mobilization for Democracy. Mobilization for Democracy has been identified as a Communist front organization and according to [REDACTED] a paid active informant of the Los Angeles Office, this organization works very closely with the Council of Hollywood Guilds and Unions.

SCREEN WRITERS GUILD

In the October, 1946, issue of the Screen Writer, the publication of the Screen Writers Guild, on page 32 there is a note which reads, "The current

outlook and strike in the major motion picture studios began too late to permit inclusion in this issue of any summary of events." The note then goes on to point out that the Screen Writers Guild has made an independent investigation and found that there was considerable violence at the studio gates. It reminded the members of the Screen Writers Guild that they need not go through a picket line where there was any fear of violence and concluded by stating that they would legally assist any member of the Screen Writers Guild who was fired or otherwise discriminated against by a producer for refusing to come to work.

At a so-called emergency meeting of the Screen Writers Guild on October 1, 1946, which was reportedly attended by only a very few Screen Writers, a resolution was passed to loan the striking unions \$10,000. However, at a general membership meeting held on November 13, 1946, this proposal was decisively defeated.

[redacted] a screen writer and an informant of the Los Angeles Office, pointed out that recently there has developed within the Screen Writers Guild considerable opposition to the pro-Communist leadership. This source stated that following the publication of the articles by Wilkerson identifying most of the Executive Board as members of the Communist Party, many of the writers began to challenge this leadership, and a movement was begun to draft a slate of non-Communist writers as officers. At a general membership meeting of the Screen Writers Guild, held on November 13, 1946, the following were elected to executive positions:

President	Emmet Lavery
1st Vice President	Mary McCall, Jr.
2nd Vice President	Howard Estabrook
3rd Vice President	Hugo Butler
Secretary	F. Hugh Herbert
Treasurer	Harold Buchman

Lavery secured 495 votes, to 293 votes for the opposition candidate, Talbot Jennings. This vote does not in some small measure eliminate a portion of the Communist influence from the Executive Board of the Guild. However, Mary McCall and Howard Estabrook have both been identified in several Communist front organizations. Through a highly confidential but delicate source it was ascertained that the records of Elizabeth Benson, membership director of the Los Angeles County Communist Party, reflected that Hugo Butler and Harold Buchman were members of the Communist Party.

At this same meeting, a resolution to loan \$10,000 to one of the unions now on strike in the motion picture industry was defeated; however, a resolution to loan \$2500 to the Newspaper Guild was passed.

The Screen Writers Guild continues to publish the Screen Writer as its official publication, and many of the articles are contributed by known members of the Communist Party. The editorial committee of SWG is presently composed of:

Dalton Trumbo, Editor
Gordon Kahn, Managing Editor
Stephen Morehouse Avery
Harris Gable
F. Hugh Herbert
Ring Lardner, Jr.
Isabel Lennart
Sonia Levien
Theodore Strauss
Paul Trivers
Harold J. Salomonson, Director of Publications

Of this committee, seven including Trumbo, Kahn, Lardner, Lennart, Strauss, Trivers and Salomonson are members of the Communist Party.

In the October, 1946, issue of the Screen Writer, which was the latest one available at the time, there are six articles. One concerns the establishment of the AAA; another, the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; the fourth on a technical phase of screen writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers.

This publication contains each month an editorial which in the October issue was devoted to the merits of the AAA, and in the back of the publication there is a section entitled "News Notes." An analysis of these notes clearly shows that quite often Communist causes are sponsored or advertised in them. For example, the news notes in the October issue of the Screen Writer reflect: (1) an announcement by the California Labor School of a series of courses; (2) a production by the Communist-dominated Actors Laboratory; (3) a note regarding the symposium of "The Challenge of the Post War World to the Liberal Movement"; (4) an announcement of the Communist-dominated Peoples Educational Center; (5) details of the new curriculum of the Peoples Educational Center; (6) a note concerning the Hollywood Writers Mobilization and the Communist front organization, Mobilization for Democracy; and (7) a note that "Orson Welles has relinquished his air time to concentrate on film production; a distinct loss to the forces of liberalism on the American air waves."

[REDACTED] ascertained that Ann Roth Morgan, 860 Westmount Drive, Los Angeles, and Ruth Birnkramt are employed as secretaries in the office of the Screen Writers Guild. This same highly confidential but reliable source reported that the records of Elizabeth Benson reflected both of these women were members of the Communist Party.

The Screen Writer is designed by John Hubley, an artist whom, according to the same source, has been also identified as a member of the Communist Party.

International Film and Radio Guild

The International Film and Radio Guild threw a picket line around the Avalon Theater on the East Side of Hollywood on January 30, 1947, in the first phase of an all-out campaign against the continued production of "inferior and insulting" all-Negro quickies currently being produced by a handful of Southern and Eastern independent producers for showing in predominately Negro theaters. The management of the Avalon Theater in Hollywood cancelled the film "Beale Street Mama" after three showings of the scheduled minimum five-day run. This action combined with violent protests from other leading citizens of the community against the continued showing of the Bert Goldberg all-colored featurette forced the theater manager to discontinue the showing of the featurette.

A. Frederici, manager of the Avalon Theater, issued the following statement: "We have a contract with the Alfred N. Sack Amusement Enterprises to show 15 of these all-colored films throughout the coast area in the near future, but if the Negro people consider these pictures insulting, we certainly prefer to take the consequences with Sack rather than to offend an entire race."

Leon Hardwick, executive secretary of the International Film and Radio Guild, explained his organization's position thusly: "For several years, IFRG, NAACP, the Negro press and various other groups have been lambasting Hollywood studios for presenting Negroes in non-complimentary roles, seeking at the same time a more balanced presentation of Negro life on the screen. Meanwhile we have been overlooking entirely the practice of a small group of money-mad individuals in the east and south who dump these inferior, insulting films on the Negro market throughout the country. How can we expect to get better treatment from Hollywood as long as this latter evil persists?"

"IFRG, an organization dedicated to the task of helping protect the interests of minorities in the entertainment world, is launching an active campaign against this vicious type of racial exploitation in films and hope others will join us."

Listed among the officers of the International Film and Radio Guild are Superior Judge Stanley Mosk, Lena Horne, John Garfield, Joseph Calleia, King Cole and Al Jarvis.

The above information concerning this group was obtained from the Peoples Voice of February 1, 1947.

DEVELOPMENTS AS A RESULT OF MOTION PICTURE
INDUSTRY STRIKE

Following the outbreaks of violence in the Hollywood motion picture industry strike on November 14, 1946, in which at least five homes of non-strikers were reportedly bombed, unidentified vandals on November 15, stole and burned a passenger bus owned by the Tanner Motor Company which had been used to transport nonstrikers through the Conference of Studio Unions' picket lines. The Los Angeles Field Office reported that reliable police contacts confidentially advised that they had identified a Communist from San Pedro, California, as probably being implicated in the bombings. The Los Angeles Times as a result of this violence called upon the Conference of Studio Unions' leaders to deny or affirm that they were in any way implicated.

The IATSE representatives on November 15, 1946, again refused to confer with the Conference of Studio Unions leaders as long as their members were subjected to possible violence. On the afternoon of November 15, it was reported that the Conference of Studio Unions held a mass meeting which resulted in the sending out of orders to all members that they must assemble in front of Columbia Motion Picture Studios the following morning at 6:00 a.m. and that any member who was not arrested would be fined \$25 by the Union. It is reported that Sorrell confided in a police informant that he as well as his entire Strategy Committee would go to jail. This picketing, of course, would be in violation of the Superior Court's injunction. As a result of this mass picketing, the Los Angeles Police Department arrested approximately 802 strikers in front of Columbia Studios for violation of the Superior Court injunction relating to the limiting of the number of legal pickets.

The Los Angeles Field Division reported that at a Communist mass meeting held the previous night, a Conference of Studio Unions representative spoke and urged Communists to turn out in mass for the morning picket lines. It was later learned that at this meeting which was held to celebrate the 29th Anniversary of the October Revolution under the auspices of the Los Angeles Communists, John Stepp, Communist Party organizer for the Hollywood Section, urged all present to turn out for picket duty.

A reward being offered for information leading to the arrest and conviction for those responsible for violence in this film strike has grown to

\$30,000. Governor Earl Warren on November 15, 1946, stated that he would give full cooperation to local authorities who were endeavoring to determine who was responsible for the recent bombings and terrorisms. Although the Conference of Studio Unions leader, Herbert Sorrell, had refused to make any public comment some Conference of Studio Unions leaders were charging that the IATSE had imported Chicago gunmen. This, however, appears to be highly doubtful inasmuch as all violence had been directed against members of the IATSE.

On November 19, 1946, the Conference of Studio Unions pickets massed in front of the RKO studios. The RKO studios at that time had not secured a court order limiting the number of pickets.

The District Attorney's Office on the evening of November 18, 1946, announced that it would file criminal conspiracy charges against the Conference of Studio Unions film leaders and a deputy district attorney publicly stated that the Conference of Studio Unions action was a declaration of war and described it as a "campaign of lawless violence." According to the Los Angeles Police Department, only a few of the 812 strikers arrested raised bail and that the remaining individuals who were incarcerated in the Los Angeles city jails were starting on a hunger strike to call attention to their plight.

On November 21, 1946, the Los Angeles County Grand Jury commenced subpoenaing witnesses and inquiry into violence which had accompanied this strike. Also examining evidence against 14 ring leaders who were arrested on the 18th and 19th of November, 1946, on complaints issued by the Los Angeles County District Attorney. Those indicted included Herbert K. Sorrell, business agent for Painters Union, Local #1421, and President of the Conference of Studio Unions; Matthew Mattison, business agent for the Screen Story Analysts Guild and a Communist; James Skelton, Chairman of Strike Strategy Committee; Averill Berman, radio commentator and Communist; Norval Crutcher, Secretary-Treasurer of the IATSE, Local #683, and a Communist; and Andrew Lawless, Louis Whitman, Ray Higby, Carl Head, John R. Martin, Frank Drdlik, Russell McKnight, Roy Tinsdall and Edward Gilbert.

On November 23, 1946, these individuals were indicted for felonious conspiracy by the Los Angeles County Grand Jury. The 812 individuals previously arrested for mass picketing in violation of the Superior Court's injunction were released on \$50 bond each on this same date. The following individuals suspected of committing the recent bombings were arrested for having in their possession explosives: Robert McCuskey, alias McCorskey; and John F. Veazey, Eugene Calvin Horton and Robert A. Perry. Horton is reported to be a painter, Perry an engineer and the others longshoremen.

On November 25, 1946, Sorrell made a statement in which he denied that the Conference of Studio Unions was in any way responsible for the recent bombings. He made an appeal to the studio producers to reopen negotiations looking toward a return to work. Spokesmen for the producers stated that Sorrell's appeal was under consideration and it appeared that the producers would reopen negotiations.

On November 26, 1946, Superior Court Judge Willis denied the strikers' appeal to dismiss a restraining order limiting the number of pickets and pointed out that the motion picture studios were caught in a union jurisdictional dispute.

Following the District Attorney's action of instigating the conspiracy charges against the strike leaders, the Los Angeles Office reported that the Communist attorney Benjamin Margolis, the attorney for the Conference of Studio Unions, was contacted by the Communist Party County Chairman for advice as to how far the Communist press could go in attacking the conspiracy charges. Margolis advised that the Communist press could call this "an attack on labor, and "fascist techniques" but cautioned Communist Party leaders against threatening the judge or alleging corruption. It is reported also that the Communist Party leaders urged their members to maintain the picketing and "tough attitude" for at least a few more days.

On December 2, 1946, approximately 50 members of the Conference of Studio Unions picketed the Los Angeles Times newspaper office for alleged unfair news reporting of the strike.

The Mexican labor leader, Lombardo Tolendano, President of the Latin American Confederation of Labor, pledged his support to the Conference of Studio Unions.

It was also reported on December 3, 1946, that former Congressman Ellis E. Patterson was employed by the Conference of Studio Unions for political liaison work.

With regard to the strike itself, it is reported that Sorrell has clearly lost the jurisdictional issue and continues to press his new demands for higher wages and shorter hours in an apparent attempt to justify his calling the Conference of Studio Unions out on strike.

At a meeting held December 3, 1946, office employees of the International Union which has jurisdiction over the white-collar workers in the film industry voted to call a strike in all local film exchanges but did not set a date for this strike. Office workers were demanding a 20 per cent

wage increase and improved working conditions. This local has wired the National Labor Relations Board and the Secretary of Labor under the provisions of the Smith-Connally Act for the strike authorization and has called upon the Central Labor Council to place all motion picture studios on the unfair list. Workers in major studios have pledged their support to the Office Employees International Union in the film exchanges and should the entire membership of the OEIU go out on strike it would effect the stenographic and clerical employees in all major studios except Paramount which has a company union for these employees.

On December 5, 1946, Roy M. Brewer, International representative of the IATSE, testified before the House Committee on Un-American Activities that the current Hollywood film strike was brought about by Communists. It was reported that the House Committee was unable to serve a subpoena on Sorrell, but it was reported that State Senator Tenney, who is Chairman of the California State Un-American Activities Committee appeared before the United States House Committee on Un-American Activities and testified that Sorrell was a Communist Party member. At that time the House Committee indicated that it would call Sorrell to testify at a Committee Hearing which was to be held in Washington, D. C., sometime in January. Hearings conducted by the House Committee were being held behind closed doors, but sources believe they were conducting intensive inquiries into the film industry.

As of December 10, 1946, the producers still refused to open negotiations with the Conference of Studio Unions unless the latter assured them that it would act to prevent violence, that the Conference of Studio Unions would assure them that they would accept the AFL jurisdiction over this strike, and would abide by their July agreement not to ask for additional wage increases.

The mass trial of over 800 pickets opened in Los Angeles on December 11, 1946. Warner Brothers studios reported minor vandalism when unidentified individuals attempted to chop open a cable of over 200 telephone lines at their studio.

Fifteen members of the Studio Carpenters Union asked the Federal Court in Los Angeles to issue a declaratory judgment. This action was described as unprecedented legal action to settle jurisdictional disputes. These men allege in their complaint that they are unable to work at their accustomed jobs because of a jurisdictional dispute and named both the IATSE and Conference of Studio Unions as defendants.


According to the Los Angeles press, the Los Angeles Field Division reported on December 13, 1946, that 35 screen set decorators affiliated with the Conference of Studio Unions petitioned the IATSE to grant them membership cards in order that they might continue to work in the motion picture studios.

The 14 film union officials and pickets who were indicted on charges of criminal conspiracy on January 7, 1947, entered pleas of not guilty. Sorrell and Mattison in addition to the indictments of criminal conspiracy have been charged with conspiracy to influence and coerce strikers to break an injunction on November 14, 1946.

Meanwhile Municipal Judge Ellsworth Meyer has denied a defense motion for separate trials for each of the 202 film pickets now on trial in Los Angeles and on January 10, 1947, former Congressman Ellis Patterson, who is reliably reported to be a member of the Communist Party, and Ruth Seade, who is known to be a member of the Communist Party, appeared at the City Attorneys office and demanded that the City drop prosecution against the pickets who were arrested in connection with illicit picketing in November of last year.

Charging "unexcusable brutality" and "unwarranted" persecution of film strikers, Allen Heist, Southern California Director of the American Civil Liberties Union, appealed to the police and District Attorney to drop the conspiracy indictment against the strike leaders. Heist also charged that the present mass trials of pickets impinges upon the civil rights of strikers and stated that the resources of the American Civil Liberties Union would be available to those charged with conspiracy and disorder in the current film strike.

Negotiations for the settlement of this strike appear to be deadlocked and the producers have again stated that inasmuch as it is a jurisdictional dispute it can be ended only by action within the AFL.



CONFERENCE OF STUDIO UNIONS

(February 14, 1947 to April 22, 1947)

Confidential Informant [REDACTED] of Los Angeles reported that the Conference of Studio Unions, under the leadership of Herbert K. Sorrell, a former Communist, is still on strike. He stated that picket lines are still before the studio gates and all attempts to settle the strike so far have failed. He reported that the Conference of Studio Unions, although an AFL bloc, has the sympathies of the CIO and all groups where Communist influence is felt. The World Federation of Trade Unions has been appealed to by Sorrell and unions in France and England have responded. Some of them have refused to handle film in their countries. The same applies, according to [REDACTED] to South America and Mexico where Communists are strongly entrenched. Vicente Lombardo Toledano, head of the left-wing unions in Mexico and a vice president of the World Federation of Trade Unions, was in Los Angeles during February of 1947, and spoke at a meeting of the Conference of Studio Unions, at which time he promised he would shut down every motion picture theater in Mexico for one day in sympathy with the strike of these Hollywood unions.

The Hollywood Reporter for February 3, 1947, under the heading "Mexican Theater Strike to Aid CSU" stated in part that Vicente Lombardo Toledano, Mexican labor leader, on Sunday night, February 2, 1947, told a C.S.U. mass meeting that he was wiring the Mexican union, the equivalent of the I.A.T.S.E. in the United States, to call a one day strike of all Mexican theaters on the first convenient Sunday, as a means of telling the Mexican public of the Hollywood strike.

It stated that Toledano is in Los Angeles attending a meeting of the International Labor Organization and he was quoted as saying that he was "wiring my office in Mexico City to write to all Latin American theater unions requesting them to take similar action." He said if the strike were not settled by May, when the World Trade Federation of which he is a vice president meets in Prague, he would try to have a world wide one day theater "close-down" called. It further stated that a majority of the Screen Actors Guild has gone on record as supporting the Screen Actors Guild's policy and activities of the Board of Directors in the current Hollywood film strike.

It also stated that the Screen Actors Guild leadership was blamed for a lack of moral courage to support the strike in a talk last night by Father George Dunne. He called on the Screen Actors Guild to adopt a policy of refusing to cross picket lines and thus speed the end of the long studio strike.

The Labor Herald for February 6, 1947, stated that the American Labor Delegation from the American Federation of Labor objected to any consideration

of the Hollywood strike on the grounds that it is a strictly jurisdictional strike and it then was emphasized that Toledano's presentation was unofficial.

Regarding the Hollywood situation, Toledano said that he had received a telegram from Hollywood strikers while he still was in Mexico. The strikers asked that Mexican workers refuse to finish work on any films produced in the United States which might be sent to Mexico for completion. His reply was that Mexican trade unions "of course" would not finish any such films sent to Mexico.

It stated that Herbert Woods, a United States worker and an AFL delegate who was presiding, cut short the exchange of positions with a reminder that "Mr. Toledano's declarations had been entirely unofficial" and required no formal action from the group of delegates.

This is the second strike in two years by this group for control of the studio workers. There is no question of wages or hours involved. The present strike is now in its fifth month.

A benefit to raise money for the strikers was held at the Philharmonic Auditorium on February 6, 1947. All those entertainers appearing or sponsoring same have reportedly records of Communist activity or sympathy. The prominent ones were:

Abe Burrows and Irving Reis
(Co-Chairmen of the Meeting);
Ivie Anderson (Negress) - singer;
Eve Arden, actress;
Saul Chaplin, son of Charlie Chaplin;
Betty Comden;
Adolph Green;
Howard Da Silva, screen actor;
Anita Ellis, Actors Lab.;
John Garfield, actor;
Peter Lind Hayes, actor;
Dan Seymour;

Paul Henreid, actor;
Al Jarvis, radio entertainer;
Sol Kaplan;
Gene Kelly, actor;
Evelyn Keyes, actress;
Harpo Marx, actor;
Sidney Miller;
Corinna Mura, actress;
Stanley Prager, actor;
Jessie Price, Actors Lab.;
Alan Reed;
Keenan Wynn, actor.

Approximately \$6000 was raised.

Agents of the Los Angeles Office attended the show at the Philharmonic Auditorium February 6, 1947, given by the so-called "motion picture stars of Hollywood" for the benefit of motion picture strikers. The program was the usual songs, dances, dialogue, jokes and skits of various sorts. Interspersed, there were several strike scenes where the police were shown "beating up strikers." Usually only one or two strikers were shown as if peacefully picketing, carrying banners or boards on which some slogans were inscribed.

The police, usually several in number, would arrive on the scene and charge the pickets with "conspiracy" to do something and proceed to "beat up" the pickets. At no time did the pickets resist but meekly submitted to the "intended beatings."

There were approximately 3000 persons present. The admission was from \$1.00 to \$5.00. It is estimated that approximately \$2500 to \$3000 net was realized from the box office. In addition, a collection was taken. The contributions announced were as follows:

1	\$1000.00
2 \$500 checks	1000.00
1 \$250 check	250.00
1 \$200 check	200.00
10 \$100 checks	1000.00
3 \$50 checks	150.00
12 \$25 checks	300.00
20 \$5.00 bills	100.00

In addition to the above, a general collection was taken by passing baskets. The total from the collection, including the above mentioned as announced was \$3829. It is estimated that the total net from the entertainment was at least \$6000 and may have been as much as \$7000.

This same informant reported that on the morning of March 3, 1947, Herbert K. Sorrell, alleged Communist leader of the studio strike, was found 150 miles from Los Angeles in the desert where, supposedly, he had been thrown from a car. He was found to have been beaten and scratched; he stated that the night before he had been kidnapped by three men near his home in Glendale, California; that they had threatened to kill him. He had been trussed up and thrown into the car, then taken out into the desert and left there. He said threats to kill him had been made.

This story made headlines all over the country. However, according to a statement made by Ben Martinez, Business Representative of Studio Plasterers, Local 755, who had attended a cocktail party given by the Studio Managers on the evening of March 6, 1947, this story is false. Martinez stated that some of Sorrell's own union members who wanted to go to work had, on Sunday morning, March 2, 1947, gotten into an argument with Sorrell and beat him up pretty badly; that the whole story of the kidnapping was a fake manufactured by Sorrell.

Despite this, the strikers in the studios, aided by all the forces of the Communist Party in Los Angeles County, were to stage a mass meeting to protest

against this "attack on labor" by the Motion Picture Producers and the "gangster-ridden IATSE unions." The mass meeting was to be held at the Olympic Auditorium in Los Angeles on Sunday evening, March 9, 1947. Those billed to speak were the following:

Phillip M. Connelly
Ellis E. Patterson
Walter J. Turner

Joe De Silva
Rev. Father George Dunne
Rev. J. L. Castin
Mary McCall, Jr.
Dalton Trumbo

Secretary-Treasurer of LAIUC
Ex-Congressman
AFL Pressmen's Union
(Candidate for School Board)
AFL Retail Clerks, Business Agent
Loyola University
Negro Candidate for City Council
Writer
Screenwriter

The Conference of Studio Unions issued a circular on or about February 10, 1947, entitled "Anti-Labor Injunctions" in which was stated the following in substance:

"Anti-Labor injunctions are being issued at the request of employers in many parts of the United States, to prohibit picketing, encourage scabbing, break strikes and destroy unions.

"Local injunctions have been ruled out in Federal Court and in 26 states, but not in California."

He further stated that in the current Hollywood dispute, the motion picture employers have obtained court orders and injunctions without any court hearing, often with violence and with mass arrests of more than 1000 peaceful pickets.

It stated that these injunctions aid the employers in their purpose which is to smash those unions now picketing the film studios for the following advantages:

- "1. Workable arbitration machinery to settle all disputes concerning the allocation of work.
- "2. Signed contracts covering wages, hours and working conditions.
- "3. Return to their job without discrimination of all workers on or respecting the picket lines."

"Variety," for March 10, 1947, under the heading "Six Thousand Hear Sorrell at C.S.U. Rally," stated that approximately 6000 persons turned out last

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night at the Olympic Auditorium to hear Herbert K. Sorrell recount the story of his recent kidnapping and beating.

It stated that those attending the mass meeting voted to send telegrams to Senator Robert A. Taft and Representative Fred A. Hartley, Chairmen of the U. S. Senate and House Labor Committees, protesting proposed legislation outlawing the closed shop and collective bargaining and what were called "restrictive amendments" to the Wagner Act. Other telegrams were sent to Mayor Bowron, the District Attorney, and the City Attorney of Los Angeles, demanding dismissal of the mass trials, apprehension of Sorrell's assailants, and an end to the violence which has characterized the strike.

In addition to Sorrell, the following persons addressed the meeting:

Ellis E. Patterson (former Congressman)	
Walter J. Turner	Father George Dunne
Rev. Jonathan Castan	Averill Berman
Phillip M. Connolly	Dalton Trumbo

This informant, who was again contacted between April 9 and 11, 1947, reported that there was no evidence of a settlement of the strike, which is not over wages or hours but is completely one for Communist control of the Studio Unions.

CONFERENCE OF STUDIO UNIONS
(April 22, 1947 - May 24, 1947)

Confidential Informant [REDACTED] of the Los Angeles Office reported during the first part of May, 1947, that this Communist-controlled bloc of Studio Unions still remains on strike and maintains picket lines before the motion picture studios. He stated this strike is now in the eighth month. He indicated the motion picture producers are attempting to bargain with the strikers but so far nothing has resulted. He also stated that the usual forces influenced by the Communist movement still support the strike.